DOCUMENT RESUME

ED 281 393 FL 016 670

TITLE	The Ram's Horn, Volume IV, 1986-1987.
INSTITUTION	Rassias Foundation, Dartmouth, NH.
PUB DATE	87
NOTE	89p.
PUB TYPE	Collected Works - Serials (022)
LANGUAGE	English; French
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Academic Achievement; Classical Languages; *Classroom Techniques; Declining Enrollment; French; *Instructional Effectiveness; Instructional Materials; International Trade; Japanese; Languages for Special Purposes; Language Tests; *Minicourses; Realia; *Second Language Instruction; Spanish; *Teaching Methods; Tenses (Grammar); Translation; Uncommonly Taught Languages
IDENTIFIERS	City University of New York Bernard Baruch College; *Dartmouth Rassias Method

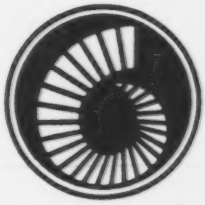
ABSTRACT

This annual publication of the Rassias Foundation at Dartmouth College (New Hampshire) includes these articles and commentaries: "Clio and Hermes: Languages in the Study of the Past" (Kent J. Rigsby); "The Micrologue in a Student-Directed Conversation Class" (Stephen A. Canfield); "Baby Pictures and the Spanish Preterit and Imperfect Tenses" (Rosa Alicia Ramos); "Using the Rassias Method in Translation Training" (Joel D. Goldfield); "Thinking Globally and Acting Locally: The Multi-National Corporation and Foreign Language Instruction" (Badi G. Foster); "Enrollment and Achievement in Modern Language Classes Using the DILM" (Fred R. Savitz); "Measuring the Impact of the DILM at Baruch College (CUNY): A Re-Evaluation" (Debra Popkin); "Evaluating the DILM, I: The CEEB-ETS Listening-Reading Test (1979-1983)" (Raymond Cormier); "Ten Days That Changed My Life" (Joan Swirsky); "ALPS: Rebirth with Rassias" (Sidney Kilgerman); "LORE and Disorder" (Robert M. Glick); "Applied Rassias Methodology" (Leon Rourke); "Lessons in Japanese" (J. Krist Schell); "Japanese in the ALPS Program: A Review" (J. Krist Schell); Translation d'ALPS: L'immersion a Wilson College (Janvier 1986)" (Ann-Sofie Nedlund). A selected bibliography on the Rassias Method is included. (MSE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

the Ram's horn

ED281393



Volume IV

1986–1987

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

R. Cormier

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

The Rassias Foundation • Dartmouth College, Hanover, New Hampshire • 03755

FL016670

BEST COPY AVAILABLE

JOIN the growing list of teachers and students and communicators in foreign languages; JOIN the most interesting, vital, provocative, creative, innovative, exciting, dramatic Rassias Language Method adopters—involved in Arabic, Chinese, English as a Second Language, French, German, Greek, Italian, Japanese, Latin, Russian, Spanish, and Swahili and other African languages to mention just a few; JOIN the Senior Language Consultants of the Rassias Foundation, the national network of experts who already subscribe to *The Ram's Horn*, a publication of the Rassias Foundation, Dartmouth College.

EDITORIAL BOARD

JOHN A. RASSIAS
(Publisher and Executive Editor)

RAYMOND J. CORMIER
(Senior Editor)

DENNIS P. SENIFF
(Production Editor)

MICHELINE J. LYONS
(Executive Director,
Rassias Foundation)

The Ram's Horn is an annual publication of the Rassias Foundation at Dartmouth College. Editorial correspondence, articles, and other items for inclusion in the next issue should be sent to *The Ram's Horn*, The Rassias Foundation, Dartmouth College, Hanover, NH 03755.

Annual Subscription: $7.50.

ERIC CLEARING HOUSE
LANGUAGES & LINGUISTICS
CENTER FOR APPLIED LINGUISTICS
1118 22ND STREET N.W.
WASHINGTON, D.C. 20037

the Ram's horn

" . . . And when they make a long blast with the ram's horn, as soon as you hear the sound of the trumpet, then all the people shall shout with a great shout; and the walls of the city will fall down flat . . . " (*Joshua* 6:5)

The long blasts of the ram's horns blew down the walls of Jericho. Our publication aims to blow down the walls of inhibition, to go beyond boundaries and restrictions—toward a new understanding of human communication.

Contents

Volume IV
1986–1987

FOREWORD, *Micheline Lyons* 3

ARTICLES

"Clio and Hermes: Languages in the Study of the Past," *Kent J. Rigsby* 5

"The Micrologue in a Student-Directed Conversation Class," *Stephen A. Canfield* 12

"Baby Pictures and the Spanish Preterit and Imperfect Tenses," *Rosa Alicia Ramos* 16

"Using the Rassias Method in Translation Training," *Joel D. Goldfield* 19

"Thinking Globally and Acting Locally: The Multi-National Corporation and Foreign Language Instruction," *Badi G. Foster* 28

"Enrollment and Achievement in Modern Language Classes Using the DILM," *Fred. R. Savitz* 35

"Measuring the Impact of the DILM at Baruch College (CUNY): A Re-Evaluation," *Debra Popkin* 43

"Evaluating the DILM, I: The CEEB-ETS Listening-Reading Test (1979–1983)," *Raymond Cormier* 48

COMMENTARIES

"Ten Days That Changed My Life," *Joan Swirsky* 55

"ALPS: Rebirth with Rassias," *Sidney Kligerman* 58

"LORE and Disorder," *Robert M. Glick* 61

"Applied Rassias Methodology," *Leon Bourke* 63

"Lessons in Japanese," *J. Krist Schell* 66

"Japanese in the ALPS Program: A Review," *J. Krist Schell* 71

"Une Translation d'ALPS: L'Immersion à Wilson College (janvier 1986)," *Ann-Sofie Nedlund* 73

SELECTED BIBLIOGRAPHY ON THE DARTMOUTH INTENSIVE LANGUAGE MODEL 79

Contributors to Volume IV 81

Foreword

After a long hiatus, we are proud and happy to present the 1986 issue of *The Ram's Horn* with its wide variety and high quality of contributors. But, first of all a word of apology is in order. The restructuring of the Rassias office into the Rassias Foundation and Language Outreach put a great deal of pressure on our small staff and delayed the editing and producing of the publication. Thank you all, readers and contributors, for your patience. I hope that you won't be disappointed by the results. Our graditude also goes to Professors Cormier and Seniff without whose invaluable help we could not have put this issue together.

As I was re-reading the manuscript, I was struck by one fact: that, in spite of the diversity of topics covered, all the articles stressed the importance of language instruction for better understanding of ourselves and others. This theme is ever-present, in Ken Rigsby's illuminating essay on language and history, as well as in the very practical remarks of Joan Swirsky, Sidney Kligerman, Krist Schell and Ann-Sofie Nedlund and in Badi Foster's timely appeal for heightened sensitivity on our part toward other cultures. We are also indebted to Fred Savitz, Debra Popkin and Raymond Cormier for their scholarly evaluations of the Rassias Method. There is a pressing need for such scientific studies and we hope that others will follow their lead. We are grateful for the contributions of Stephen Canfield, Alicia Ramos, Leon Bourke and Joel Goldfield which provide extremely useful applications of the Dartmouth Intensive Language Model in different settings. Last, but not least, Robert Glick's treatment of a deplorable misunderstanding provides us with an ironic commentary on our theme.

Dear friends and colleagues, we welcome your reactions to this issue of *The Ram's Horn*. We would like the publication to provide a forum for exchange of views on language instruction and other related subjects. We are committed to service in the field of communication, to demystifying language and to eliminating the word "foreign" as an alienating sign. You can help us by making *The Ram's Horn* a valuable instrument toward reaching our objectives.

Micheline Lyons

Micheline Lyons

ARTICLES

Clio and Hermes: Languages in the Study of the Past

by
Kent J. Rigsby

What can we know about the past, and what can we not know, if we use only our own language? This question confronts not just historians but every citizen of a democracy. We decide on policies not by our knowledge of the future, which doesn't exist, but by our interpretations of the past.

To begin with something obvious, there is the simple problem of access, in the sense of what is available in translation. If you go to something as mainline—because it is a traditional part of western education—as ancient Greek and Latin texts, you'll find that maybe 60% of the literature and 2% of documents have been translated into some modern language. This may strike you as an uninteresting obstacle, because in theory, it would be possible to translate it all, if scholars had nothing better to do with their time and publishers nothing better to do with their money. That is not going to happen. In practice, we mostly get multiple translations of a few authors: how do you choose among them? Somebody has to do that on the basis of the original. When you go beyond things as mainline as The Classics—to medieval Armenian saints' lives, Renaissance Italian business documents, Turkish court decisions in the nineteenth century—the percentage of what has been translated into some other language falls very nearly to zero.

Second, the problem of access in another sense: the amount of written material that has not been published is titanic. I would guess that in the libraries and museums of the world there are at least 200,000 ancient documents that no one has ever read: scores of thousands of Greek and Latin inscriptions and papyri; easily a hundred thousand clay tablets with Sumerian, Akkadian, Hittite, Eblaite, and a dozen more languages written in cuneiform; Egyptian texts, especially Demotic, in the thousands; not to mention another half-dozen languages that no one has deciphered. For the medieval period, our libraries are

full of manuscripts that no one has troubled to publish, often school texts, theological tracts, anthologies; many such books have proved on inspection to have some unknown treasure buried amid familiar texts. (This is what *The Name of the Rose* is about.) As you move past the twelfth century, the volume of historical evidence increases dramatically, and with it the volume of unpublished evidence—from the government budget records of cities in fourteenth-century Italy to the detailed police archives of nineteenth-century Dutch towns. If you want to know what is in them, you have to go there yourself and read them; no one is going to publish this vast material, let alone translate it. And new documents are found every year.

There are not enough people who know the languages to make these texts available even to others who do, let alone to translate them (and into how many modern languages?) for everybody else. Five years ago the curator of Latin inscriptions for the city of Rome said he had in his charge 15,000 unedited texts from the city proper, and that number has since grown. In 1975, the excavators of Ebla in northern Syria found in one room an archive of 14,000 cuneiform tablets of the late third millenium B.C., written in a previously unknown dialect of Semitic. Only a few of these 29,000 documents have been published, some of them spectacular—one of the Ebla tablets mentions two cities named Sodom and Gomorrah. None of us here will live to see all of them in print. Moreover, texts can be lost before historians see them, and with them their unique information; the classic instance is Thomas Jefferson's loss of hundreds of pages of notes he had taken in his researches on American Indian languages. We need more people who can deal with this material in all its languages; history rests on texts.

Third, there is a problem of access in yet another sense. Over the past decade about 90% of ancient Greek literature has been typed into a computer, and can now be searched by machine; about a third of Latin is done, and work there is accelerating; projects to do the same for documents have begun. The Hebrew Bible is done, the fourth-century Coptic Egyptian library from Nag Hammadi, a few ancient Near Eastern texts. Of necessity, all of this is in the original languages; no one will ever devote such extraordinary labor and money a modern interpretation of the texts, to anything but the texts themselves. So the crucial modern tool for finding information, the computer, is already demanding knowledge of dead languages (in these cases), a paradoxi-

cal result of modernization, and ultimately of all foreign languages as their classics come to be put on machine. When you sit down at one of these computers today, without the languages you are helpless.

This matter of access to an historian's evidence, which is everything, may seem a technical concern, at least a problem that ought to be solvable. In practice it has not been solved. Many historians have waited all their lives to see texts whose existence was made known long ago. Thus hundreds of Greek inscriptions from the temple of Asclepius on the island of Cos (the home of Hippocrates and one of the great medical centers of the ancient world) have sat unpublished now for nearly a century; or the archive of Hebrew legal texts from the fourth century B.C. found in northern Israel twenty-five years ago. Or my favorite example: in 1953 a Greek inscription of about 330 B.C. was discovered in Bulgaria at the capital city of the kingdom of Thrace, a treaty between the king and one of his enemies. The excavator apparently did not feel ready to publish the original Greek, and so he quoted a couple of lines of it but published only a Bulgarian translation. There the matter remains. Historians still read that inscription in its modern translation, grinding their teeth to know what the text "really" says; the Bulgarian takes you only so far.

Mundane or theoretically solvable as this problem of limited access may seem, it is the central fact that students of the past face every day: we do not have enough people who can read the languages and therefore the sources, and make them available.

Beyond this obvious question of access, there is the larger and not solvable problem of how much access a translation gives—or access to what. As that Bulgarian example suggests, no one is happy for very long with a translation. Anyone familiar with a literary classic in the original will be baffled by a translation, which never sounds right; it is the same with the most ordinary of documents—to read a Greek civic decree in English is to experience the shock of non-recognition. Why is this? What do historians want to know?

Consider the Bulgarian case. If we could read the original Greek, we would see, first, an ancient translation (an important subject in itself)—a native speaker of Thracian, an almost entirely lost Indo-European language, putting his intentions into Greek, whether on his own or through an interpreter; we could see the vocabulary he applies to himself and his government, to the gods he swears his oath by, to his

own motives and his characterization of his enemy; we could gauge how this text compares in logic, form, and terminology to comparable legal texts among Greeks. We have a lot still to learn from this one text, and we are not going to learn it from the Bulgarian version.

The writing, and reading, of history are not natural or obvious human activities. The historian's task was invented—independently, in China, Greece, and elsewhere—and before Herodotus and his fellow inventors, no one wrote history. People did write chronicles, where the only thesis is the structure of time itself, the fact that one year follows another; and they told exemplary and edifying stories about the past, whether the glorious victories of some king or the clever tricks of some folk hero. They did not do what historians have done from the ancient Greeks and Chinese to the present. Every historian, whether he or she admits it or not, has an ax to grind: the goal is to impose an intellectual order on the past, an order of one's own design. To achieve that order, historians have to do two things: they select, from the infinity of human events, those that they want to include; and they explain, arguing what are the causes of those events.

What is crucial for the standing of languages in our craft is that the twentieth century, in fact this past generation, has witnessed a revolution in both those areas, selection and explanation. An age-old consensus about what ought to be described by an historian and how it ought to be explained has collapsed. In the western tradition, that consensus went back to Thucydides, not the first historian but the second, who set the agenda for the next twenty-five centuries: history was to be about the doings of states and of public men (I use the gender deliberately), seen primarily in political, military, and diplomatic action; those actions, so selected, are to be explained by stripping away all public claims and discovering the true cause or motive, which regularly is the self-interested quest for advantage, the will to power.

That heroic and simple view of the world is no longer ours. We no longer believe that significant history is acted out only by public, constituted authorities; and we no longer believe in the simplicity of causes. It does not take much time outside the library to discover that the world is not wholly populated with cool and self-possessed Thucydidean practitioners of power politics, rationally appraising their own advantage in every move and never miscalculating. Even in the corridors of power, there are people motivated by ideology, by

religion, by personal friendship, by ignorance, by accident, just like the rest of us. We are aware too of forces that states and public men did not create and cannot control—public opinion, economic pressures, popular religion, social structures, and the like.

Today, historians want to know about a lot more kinds of things than they did fifty years ago. We would like to know what kinds of people preferred to honor what kinds of saints in early medieval Europe, and how their preferences characterize them as groups—a question of the sociology of religion. We want to know the role in history of the different possible degrees of illiteracy—a thing we can study only by looking at which texts people write and which they pay others to write for them, at how much grammar they know and how clear their handwriting is when they do write, at what kinds of people can read but can't write. We study a massacre of cats in eighteenth-century Paris to find out about popular tensions and superstitions. We study rituals of gift-giving in epic literature to see patterns of social hierarchy and to reconstruct non-market attitudes to economic exchange. We study military organization and decoration for its religious symbolism, the history of prisons for what it reveals about theories and classifications of proper human behavior, the 3,000 election campaign posters at Pompeii for what they tell us of the political consciousness of ancient labor groups. We study the record of an inquisition in a fourteenth-century village to find patterns of domestic social visiting in medieval France. Amid all this, in our efforts to explain, we take seriously the mentalities that we have labored to reconstruct—that is, we do not lightly substitute our own explanations for what the participants tell us and the assumptions, motives, and values they can be seen using.

Historical research of this sort goes on in their language, not ours. Robert Darnton, for example, in writing about that cat massacre, had to read widely in the popular literature and pseudo-science of eighteenth-century France, virtually none of it translated and whose interconnections, visible in the vocabulary and the logic of syntax, would not have emerged in a translation. The old history (which we still write, though it's often dismissed as "event history") requires a lot more self-confidence, or arrogance, than we really have today. It was not necessarily monolingual in method—though Thucydides was. But in effect it invited the historian to look upon events as brittle and objective givens, and then to interrogate his own mind to see where lay

the advantage and therefore the true motives of the participants in these events. Today, in taking all of human experience for their subject, and in trying to see the inner logic and consistency of the affairs of a given time or place or person, historians are writing a far more interesting and more convincing kind of history. But without knowing the original languages, it is unthinkable.

Understanding the past is not really a different enterprise from understanding the present: we select some things that seem worth figuring out, and we examine the evidence, trying to explain what the phenomenon represents in more general terms. The historian's responsibility—to examine the evidence rigorously and without prejudice—is also the citizen's responsibility. And here is the fundamental reason why we have to know the languages: to rely on a translation is to defer to authority, to let someone else make some or most of the essential decisions of selection and interpretation, before we get to the question. That deference to authority contradicts the historian's most basic belief, which is also the ideal of an educated democracy, Jefferson's democracy: that we each of us have the intelligence and ought to possess the necessary resources to judge matters for ourselves.

For the Greeks and Romans, Hermes, Mercury, was the god of transitions, the divine go-between and eternal middleman: messenger of the gods, the god of translation and interpretation, the patron of diplomats, liars and thieves, also of business exchanges, the inventor of writing, and the conductor of souls to the land of the dead—the great translator. When he brought you a message, you were stuck with it. We don't find heroes in ancient literature challenging Hermes to explain his messages—what would be the point? He's only the bearer, not the source. Clio, by contrast, was a muse, muse of history, and muses speak to you directly and without intermediaries, by inspiration or revelation. She *is* the source. That is what you can really work with and use your mind on. You meditate your muse; nobody meditated Hermes.

Cicero says that anyone who has not studied history will always remain a child—that is, I take it, he will never be able to see and judge things critically for himself and will simply fall back on the assumptions of his own upbringing. That is when history—understood as what we teach and write—truly repeats itself, every time an historian fails to see past his own assumptions and values. The heart of what an

historian does is to accept and to analyze the reality and autonomy of someone else's thinking and actions. This is why we need the languages.

Now I don't mean to say that you can't understand anything of the past if you haven't learned all the relevant languages and read every text in the original; if we really took that tack, we'd all be in trouble. But I suggest that nothing is more liberating, more educational, than the effort, even if made only once, to understand some historical situation in the language of the participants and from their point of view. After that you cannot fail to know the limits of any translation. It works in class: spring a document on a first or second year language class—a Spanish marriage contract, an edict of Napoleon III or even a French parking ticket, a Latin gravestone, or an ancient Greek letter asking a relative for money (we have a few of those). A whole civilization can be seen, brought to bear in its own way on a familiar situation. And the students are delighted to discover how much those people in History 101 are missing.

To do that even once, in any other language, is to learn immediately the historian's task and methods, by seeing how a person of another place and time approached some human dilemma that we all share and dealt with it in his own terms, with whatever success. That is a lesson no one forgets; and we need far more of it.

—Kent J. Rigsby
Dept. of Classical Studies
Duke University
Durham, NC

The Micrologue in a Student-Directed Conversation Class

by
Stephen A. Canfield

Our department is rather small, and most upper division courses are offered on a periodic basis. Occasionally students have trouble getting specific courses they desire. This is particularly true of French minors with majors such as international business or political science who are more interested in developing communication skills and cultural knowledge than in delving into literature and history more deeply than the experience offered by a general survey course. Though hesitant to accept unscheduled teaching duties, a committed teacher has difficulty turning away any student and particularly one who is both motivated and competent. The problem then is to find an effective teaching format for communication skills requiring little outside preparation for the instructor.

Given this situation my experience at a LORE-Rassias workshop provided a unique solution when I was asked to give a fourth semester conversation class on an independent study basis. I had been greatly impressed by the micrologue and decided to base the class on this single technique. In the end, each session became a combination of both micro- and macrologue methods.

We met twice weekly for sixty to ninety minutes. For the sake of continuity, we used the usual text for the course which contains excellent up to date vocabulary lists on a variety of cultural and personal topics. During the first session, I established a concentration on building practical vocabulary, particularly pertaining to areas of interest and experience chosen by the student. The rationale was to draw the student into the course's direction in order to motivate learning with a minimum of stimulation on my part while at the same time imparting blocks of cultural information, vocabulary and stock phrases to be recalled almost verbatim from memory when confronted with conversational exchanges of the types encountered during initial contacts with the target culture. ("What sort of work do you do?" "Where are you from and what is it like?" "What are you studying?", etc.) A secondary goal was to actively develop a passive vocabulary, i.e., to

practice giving information that a person is most likely to receive when asking for help mailing a letter, for example, or finding lost luggage. All of these topics and situations fit neatly into the micrologue/macrologue format. At the end of this first session I asked my student to choose a topic for the next time. Being a professional hairdresser, the chapter on "Les Soins de la beauté" was a natural.

This next session established the pattern for the remainder of the semester. Before class the student prepared in writing a short presentation of 100–150 words using 15–25 of the targeted vocabulary items describing that weekend's work and the job in general. I read the composition marking each point where there was an error. Then the student attempted to correct the errors after which I completed the corrections. We read it again together answering any questions and discussing possible variations. Here is the final product:

> J'ai travaillé le samedi dernier et j'ai fait douze coupes des cheveux. Pour couper les cheveux je dois d'abord les laver et les rincer. Alors je me sers de mes ciseaux. Je coupe les cheveux des hommes et des femmes. Bien sûr, je travaille au salon de coiffure. Aujourd'hui j'aurai beaucoup de clients et je rafraîchirai probablement les barbes et les favoris. C'est important de connaître le visage d'un client pour décider de couper les cheveux longs ou courts. Je finis habituellement par le brushing.

Next I put on the chalkboard a series of drawings and ideograms. Using them and referring to the text, I presented the student's work as a micrologue. After the student solo phase of the technique, posing as a potential client, I initiated a conversation based on the information in the micrologue as well as other vocabulary from the targeted list. Finally, the micrologue was presented as a traditional dictation which I corrected, and my student read aloud with coaching on pronunciation. For the next session the student was required to choose another topic and commit the first micrologue to memory.

The second session began as the first with correction and discussion of a presentation concerning a walk through the city:

> C'est amusant de marcher en ville. Les rues sont encombrées de gens qui poussent et traversent la rue aux feux de signalisation. On voit les coureurs qui font du jogging sur le trottoir et les mères qui nourrissent les enfants pendant qu'elles sont assises aux bancs. Beaucoup d'autos tournent à gauche et à droite et les chauffeurs essaient de ne pas avoir un accident. Un piéton est quelque fois en danger mais les agents sont là pour l'aider. Tout le monde doit leur obéir car ils vous donneront une contravention.

While improvising ideograms on the board, I asked questions on the previous session's work. Then before presenting this session's micrologue I said, "Parlez-moi un peu de votre profession." And I produced a paper with a reproduction of the previous session's blackboard drawings created the night before with the help of an Apple IIc, a mouse and the Mousepaint software. As the semester progressed, the Mousepaint sheet given was not always the one from the immediately preceeding session. In this way, vocabulary and ideas were constantly recycled. In addition, the freestyle conversations at the end of each session progressively incorporated material from any number of previous projects.

Occasionally during a recitation of material represented by the Mousepaint drawings, I transcribed the students performance verbatim, and together we compared it to the original. Within three weeks the differences became striking. Even though my student believed to be producing a memorized text, the incorporation of vocabulary, stock phrases and grammar structures learned well after the initial contact with the material in question was frequent and impressive. Pointing this out invariably imparted a feeling of progress and self-satisfaction.

For variety, projects based on material outside the textbook were mounted. Ultimately they were also cast as micrologues. For example, weekend activities were presented and processed as described above. Magazine and newspaper articles were chosen by the student, read, summarized, corrected and "micrologued."

I want to emphasize the spontaneous nature of the activities and the degree to which the student selected and controlled them. For example, once while walking to the classroom we chatted about Ferdinand Marcos' demise and subsequent exile. As a political science major the Marcos/Aquino conflict was of considerable interest to this particular student. In the next session, I improvised an interview taking the part of Marcos and answering the student's questions from information gleaned from my routine viewing of the national news. Thus no preparation on my part was necessary. In the following session the student presented a TV news story based on the interview which was corrected, "micrologued" and eventually recycled.

By the end of the semester a pedagogical enterprise at first undertaken with hesitation had become an experience of considerable merit. My student's progress was exceptional. The investment of time on my

part was minimal and the enjoyment unforeseen. I learned much about my own abilities to improvise and extemporaneously dramatize. A previously ignored benefit was gotten through the use of personal computer technology. And I have a catalog of micrologues on an assortment of cultural and anecdotal topics that I know a student can absorb and manipulate because they were essentially created by a student.

—Stephen A. Canfield
Department of Foreign Languages
Southwest Missouri State University
Springfield, MO 65804

Baby Pictures and the Spanish Preterit and Imperfect Tenses

by
Rosa Alicia Ramos

After a recent Teachers workshop at Dartmouth, it was encouraging to recognize in my own teaching repertoire a variant of a suggestion included in the Rassias/DILM manual, implementation, namely, of the use of personal photographs to encourage spontaneous conversation and to open transcultural awareness. The family album can, moreover, serve a specific grammatical purpose: to clarify the differences between various tenses in the past, particularly between the two simple past tenses in Spanish, the *imperfect* and the *preterit*.

The differences between the imperfect and the preterit usually mystify even the most linguistically talented English-speaking students, as English has no exact equivalents for these Romance-language tenses. Although, the underlying concepts of imperfect and preterit do exist, English conveys the notion of the imperfect in a variety of ways: periphrastically as a preterit ("I *used* to go") and as a progressive ("I *was* going"). These equivalents express the sense of repetition and continuity of an action in the past, respectively. Descriptions of past conditions and states of being are rendered in the simple past in English ("It *was* a cloudy day"), a form that parallels the Spanish preterit and which can replace the other two periphrastic constructions for the imperfect in English. In most cases, an isolated Spanish sentence will be just as grammatically correct with either of the two tenses, subject to semantic shift, i.e., *meaning* will differ depending on the one used. In order to express a particular idea, it is important to choose the appropriate form. Faced with so many variables, students despair or simply avoid the issue entirely by interpreting their textbook exercises as historical presents (yet another option that often does indeed make sense and is correct). The Master Teacher's task should be to mitigate student inhibitions. A conversational focus for practice of the tenses helps shift student attention away from complex grammatical explanations and semantic implications toward the meaningful use of these past tense forms.

Consequently, I wish to propose an activity using baby pictures:

they provide an ideal focus for conversation about the past. At first, the zany assignment simply intrigues students and teachers alike. To break the ice, I usually present my own personal snapshot, first; after seeing and discussing me in my diapers, students forget their inhibitions about revealing themselves in infantile poses and, moreover, they become fascinated by each other's childhood. As the pictures are not of heroic or fictional figures in remote or abstract periods but of themselves—ordinary believable people in a concrete past—students have no choice but to speak in the preterit and imperfect instead of the present and since they are not referring to the past out of context, students arrive more quickly at an understanding of the theoretical distinction *between the two kinds of past* and thus commit fewer mistakes in choosing the appropriate tense when speaking.

Since my institution is not mainly a commuter school, I normally announce the assignment just before a major holiday (Thanksgiving, Spring break), to give students a chance to raid the family album at home. Commuting students can carry out the assignment at any time. In either case, there are bound to be students who lack access to their own pictures, but they can borrow photos from friends or can cut "baby facsimiles" of themselves out of magazines and present them as self-portraits.

To be sure, one of the most successful "pictures" I recall was that of a student from Washington state who showed the class a magazine advertisement of a virtual younger clone of himself and "his brother" resting at the foot of a snow-covered mountain during a ski trip. The youths and setting coincided so well with what we all knew of this student and his background that the rest of the class believed the ad represented a true picture of their companion. The purpose of the assignment, after all, is merely to provide a context for conversing in the past tenses, and this can be accomplished with both authentic and fantasy photographs.

Students should be asked to bring in "action pictures" and "pictures in a series" for they lend themselves best to this activity. For the former, a single candid snapshot of children about their business (e.g., quarreling or at a birthday party) works well. One student showed a print of herself surrounded by her toys in her carriage, pushing away an older child (a brother) who was stealing something from her pram as he was sticking his tongue out at the photographer. The "pictures in a series"

show a baby in a variety of poses but in the same setting. My own pictures depict me with a phone: smiling, looking serious, crying, fully dressed, stripped to my diapers, etc. The classroom activity calls for everyone to contribute in spontaneously recreating the situation portrayed in narrative form. There may be more than one interpretation of a snapshot and the class can be encouraged to produce alterntive versions of the same incident. Students can likewise arrange and rearrange the order of the photos in the picture series so as to elaborate several different episodes. If time is limited, the teacher may show the pictures in a pre-determined order and ask the students to make up the story according to that sequence. In any case, the activity is open-ended enough to allow students the free use of their imagination within the framework of the past tenses.

Although I prefer to use baby pictures in the Master class, the activity is suitable for conversation courses or for review—internalization of the differences between the imperfect and the preterit. Baby pictures can also serve as the basis for writing assignments, or even, for individual oral class presentations, as the latter can follow from the former with ease. Another possibility is using the photos in testing: this would basically consist of an extempore in which students must make up a narrative based on personal photos of their own or of classmates (but only if the pictures are shuffled and redistributed, without prior preparation or warning).

In short, this activity—the use of baby pictures—can be adapted successfully to various types of classes for numerous purposes and can be expected to meet with the enthusiasm of the students, for it frees them from anxiety and apprehension that usually accompanies the learning of the preterit and imperfect tenses.

—Rosa Alicia Ramos
Department of Spanish
Barnard College
New York, NY 10027

Using the Rassias Method in Translation Training[1]

by
Joel Goldfield

Introduction

This article focuses on improving students' writing in translation as well as in their native language. A subordinate goal is improvement of their oral communicative ability in both familiar and literary registers. Techniques include collaborative editing, individual revisions, teamwork in learning spoken models, use of "diaries" to record linguistic progress, and use of techniques important to the Rassias Method.

Krashen and Terrell have discussed the value of acquiring, as opposed to learning, language in order to develop communication skills. They have stated: "Speech (and writing) production emerges as the acquisition process progresses. We expect speech at first to be incomplete and, for the most part, to contain many errors."[2] This observation may account for the authors' emphasis, especially Krashen's, on silent reading and on writing even at the early stages of secondary language learning in order to enhance the probability of acquiring accurate language patterns when faced with inaccurate speech models. Their experimental observations, with which I concur, encourage us to lower the affective filter. Students should not be prematurely forced to speak the new language, according to Krashen and Terrell. They should volunteer when ready (Krashen and Terrell, 59) or, alternatively, be individually called upon only when ready.

This may seem a surprising recommendation to fellow adaptors and practitioners of the Rassias Method. However, the choral response technique perfected by Dr. John A. Rassias is a practical, successful device, I would contend, for reducing the affective filter, since it encourages teamwork, thereby reducing the individual's fear of "sticking out" to nearly zero. As in any musical or athletic group activity, timing and interdependence are extremely important. However, since the ultimate goal of speech production is usually the success of the individual, not a group concert, no individual should be called upon until there is a good probability that he or she will succeed. Practice in-

creases this probability, and the choral repetition is a useful tool to this end.

Proper use of the choral response and keen judgement in listening to the unison utterances allow the master and apprentice teacher alike to decide when most individuals in a group are ready to answer individually. The pace of individual interrogation and use of benign, peer and teacher correction significantly reduce the anxiety of the few who may not be ready. Success begets success, raising confidence and the likelihood that students will volunteer earlier, once they realize that even the supposedly "weakest" student can help an occasionally distracted "strong" one. I notice this reality daily in conducting mini-drills within my Beginning and Intermediate French classes. In the "French Translation Workshop," use of the choral response technique before individual questioning, and collectively discussing "anonymous," but typical, incorrect passages from bilingual resumes and other assignments, should help students improve their spoken and written command of the native and target languages through the lowering of the affective filter. In addition, employing these practices at fifth-semester-and-above levels of French would seem to involve both acquisition and learning/monitor modes, as implied or stated in the methodology section below.

Goals

In this one-semester course which was to meet for fifty minutes, three times per week, the goals were to extract the essential theories, terms, definitions and strategies of translation and to apply them to texts likely to represent major career disciplines of the students: computer science and other high-tech areas, management, office administration, cultural information and literature. One of the goals was to provide enough experience with pitfalls and enough "hands-on" training at least to *anticipate* problem areas, if not always to resolve them. I wanted students to develop through careful practice the translator's instinct of sensing false cognates and polysemous passages.

One of the goals in this course was *not* to undertake a systematic, comparative grammar and syntax review in order to analyze the differences between French and English, but rather to arm the student with meaningful terms, strategies and examples to prepare him or her. For what? As most translators know, for justifying a particular transla-

tion in the face of disagreement. Barring an unfortunate, blatant mistranslation, the translator could often justify his semantic (or ultimately "author-oriented") as well as communicative (or "reader-oriented") translation if only he or she had a metalanguage available, as do most language teachers. At the same time, the course would serve as a realistic introduction to the theory and practice of translation: challenging, but not esoteric.

The correction load was lightened by having students sometimes undertake the first round of constructive criticism of their peers' translations, though this was a procedure carried out almost exclusively on French-to-English assignments, given the greater repertoire and accuracy in the native, target language. The instructor evaluated most of the work done in French. As in student-generated test situations, the students tended to be fairly fastidious in the initial stages and were motivated to do surprisingly extensive research to check on the accuracy of their colleagues' work.

Content

The course itself encompassed six major areas of translation:

1. theory;
2. autobiographical information;
3. technical;
4. business;
5. education; and
6. culture.

In addition to consistent use of Newmark's *Approaches to Translation*[3] there were two major projects that provided tangible continuity to the "French Translation Workshop." The first of these was a two-part, prose résumé, the second was a final translation project of the student's choice. The reasoning behind the assigning of a résumé was that if students were going to use their foreign language skills to increase their employment potential, they would probably have to describe themselves in writing one day. Thus, they should be familiar with the French equivalents of all necessary vocabulary, syntactical structures, etc. The students' psychological motivation to excel in this task was no small factor. Most of them needed to crystalize their thoughts and

develop their critical ability to analyze American English prose before being ready to write efficiently in French. This process is not the only valid one, of course, but valid nonetheless in a translation course.

We had no reservations about working first on English-language problems. The examples were drawn from student drafts written during the first two weeks while we analyzed and discussed the first chapter of Newmark's *Approaches to Translation*. Prof. Claire Gaudiani's article "French Composition Teaching: A Student-Generated Text Editing Approach," supports an English/foreign language base, where the transference of writing skills is likely.[4] In this article, Prof. Gaudiani states a point often reiterated in her conference presentations:

> Responsibility for strengthening student composition skills should not be borne by English departments alone. Foreign language faculty could offer valuable support to their colleagues in English departments by redesigning their second language composition courses so that they would enhance writing ability in both English and the foreign language. Properly structured and taught by regular F ⟨oreign⟩ L ⟨anguage⟩ faculty, these courses might offer special appeal to above-average students" (232).

Judging by the attitude of my "French Translation Workshop" students, Prof. Gaudiani's approach can be adapted to appeal to "average," as well as to "above average," college students. The more rapid development of high-priority, analytical functions in the native language carries over, I believe, to the foreign language. Students realize that these functions will have immediate application to the target language resume, so their motivation to learn and apply this knowledge is increased.

Texts

Peter Newmark's *Approaches to Translation* appeared more useful for a course centered on communicative translation than on literary works, unlike George Steiner's *After Babel* (1975) or Eugene A. Nida's *Towards a Science of Translating* (1964) and *Theory and Practice of Translating* (with C. Taber, 1969).[5] Although Newmark himself is fuzzy at first on several key definitions, *i.e.*, on the differences between semantic and communicative translation, he clears up most of the problems by the end of the fifth chapter, which begins: "The concepts of communicative and

semantic translation represent my main contribution to general translation theory, and I return to them as I have to modify and clarify both concepts" (62).[6]

Besides Newmark's book, required texts included Denoeu's *2001 French and English Idioms* and J.-V. Servotte's *Dictionnaire commercial et financier*.[7] The total cost to the student for the required texts was approximately thirty dollars. The total cost of the recommended texts for purchase was less than seventy dollars, the most expensive being the worthwhile Collins-Robert dictionary and Cummins text, *Commercial French*, each costing about twenty dollars.[8] The other recommended texts included J.-P. Drieux's and A. Jarlaud's *Let's Talk D.P., lexique d'informatique* and Robert Reix's *Les mots-clés de l'informatique*.[9] The computer dictionaries would be useful additions to appropriate business and translation courses. Important texts placed on reserve with standard reference books such as the *Grand Robert* and *Petit Robert* (1 and 2) included the *QUID*, de Villers's *Vocabulaire de la gestion de la production, anglais-français*, Levasseur-Ouimet's and Tardif's bilingual dictionary of pedagogical terms, and Senator Paul Simon's *The Tongue-Tied American*.[10] The Cummins text was also placed on reserve in the library for those who had not purchased a copy, since its sections on business structures and correspondence were ultimately required reading for the course.

Methodology

We concentrated on the theory and craft of translation, especially on the problems of translating communicatively and semantically. We discussed the possible intentions of the author and text, those of the translator, the setting of the text and its relationship to the anticipated reader, the authority of the author and text, and the quality of the writing. Students continually revised their English-language résumés in this light. In their evaluations of the course, all students commented that the résumé process provided an excellent vehicle for a useful final product. Students were responsible for reviewing their English drafts, then French ones, comparing the latest one with its predecessors and the English original. They drew up a progress list that traced the evolution of their manuscript into accurate, meaningful French, one of the main goals.

In all areas chosen for translation, the method of presentation was

generally the same. Students would receive photocopies of the text and study its photocopied transparency on the overhead screen. This method accelerated reference and responses to passages and questions, respectively. Within reasonable time limits, I would also read aloud the French texts to be studied in order to help students with the pronunciation of unfamiliar words, especially proper names. Choral and individual response techniques were used to elicit repetition or transformation of important words, phrases and syntactic structures. Students seemed to feel more comfortable with the written translation work once having become familiarized with the sound of the text. In keeping with the emphasis on audio-visual reinforcement and association in the Method and the observation of Krashen and Terrell that comprehensible input is the best input, I used slides, posters, and textual illustrations to enable students to associate more easily among the written representation, meaning, and the phonetic signifier of many new terms.[11] When undertaking the translation of instructional material for equipment, synchronizing the demonstration of its functions while students could consult the written terminology and hear an explanation appears to have enabled them to perform well (between 75% and 95%) on vocabulary tests. No oral tests were given.

Establishing a class list of names, addresses and telephone numbers facilitated peer contact. Students developed the habit of reading their translations aloud to themselves and to their classmates, both in and out of class. Students were encouraged to sound out each other's opinions, to develop a feeling for the "norm," yet be observant and respectful of differences.

Some students to chose to work together on a "translation team" for their 400-word translation projects at the end of the course. Each student was responsible for this quantity of text. In addition, each had to give an analysis of problems encountered and decisions made for a fifty-word segment using the terminology discussed by Newmark. I provided most of the original texts used in the projects. Most texts were chosen on the basis of interest to students and the existence of an English version which I removed, except for a few sample sentences, from their photocopy. A few students chose projects with no extant English version. Toward the end of the project I gave students in the first group a passage of the English to compare with their own draft. Their miniassignment was to analyze, explain and justify any dif-

ferences. In the case of technical materials, the students' versions were often superior to the commercial ones. Choices of French materials ranged from the comic book *The Fantastic Four* to cultural brochures to operating instructions for a Rollei camera.

In all cases, students submitted initial drafts, usually typed, which they had photocopied. This procedure assured easier comparison and modification by the student in case of extensive commentary by the instructor. In most cases, the latter would at the very least circle errors. The correct word or phrase was supplied only in cases of outstanding difficulty. Instead, I provided comments and references to grammar texts and dictionaries where students could find proper guidance. This practice, besides obliging the student to do important, independent reference work, reduced the amount of detailed writing my assistant and I had to do since I could draw upon my own pedagogical repertoire of reference works. Students' syntax errors were underlined. Braces enclosed alternate word choices. As mentioned previously, students were required to keep track of their progress and thereby developed a concrete sense of improvement.

Conclusion

While this discussion of the role of important techniques used in the Rassias Method is not founded on scientifically verifiable data, it will, I hope, encourage colleagues teaching upper-level courses to experiment with oral models to complement written materials. During more than twelve years of teaching with the Method and six as a trainer, it has been easy to observe in my language, translation, culture, history, and literature courses that students enjoy speaking and participating when there is a self-recognized or visibly instructor-recognized probability of success, of aid from a peer or of an encouraging remark to be made by the instructor. Since an improvement in the spoken repertoire is instantly known to the student, as is the knowledge that he or she has never heard many of the words found in technical and literary passages, the instructor's providing of accurate speech samples in context is a motivating force.

Choral responses and mini-drills following close upon the heels of the introduction of new and/or difficult syntactical models and terminology proved to be an invaluable aid in improving retention of the material by the students in "French Translation Workshop." Further-

more, the techniques that promoted peer consultation, correcting and editing seem to have supported the affective goals of the Rassias Method as discussed above. Carefully incrementing the degree of student control over self-improvement is a useful procedure that promotes the tools for continued learning and professional development beyond the college and university, a concept and goal which apparently have been sensed and expressed by John A. Rassias for more than two decades.

—Joel D. Goldfield
Department of Foreign Languages
Plymouth State College
Plymouth, NH 03264

Notes

[1]This paper was developed from one delivered April 5, 1984, at the Eastern Michigan University Conference for Foreign Languages, Business and the Professions under the title: "Undergraduate Training for the Potential In-House Translator." Comments made by some attendees suggested that many of the techniques and types of assignments used for undergraduates could be applied successfully to advanced high school French classes.

[2]Stephen D. Krashen and Tracy D. Terrell, *The Natural Approach: Language Acquisition in the Classroom* (Hayward, CA: The Alemany Press, 1983), p. 58.

[3]Peter Newmark, *Approaches to Translation*, (Elmsford, NY and Oxford, England: Pergamon Press, 1982).

[4]Claire Gaudiani, "French Composition Teaching: A Student-Generated Text Editing Approach," *French Review*, 53 (1979), 232–238.

[5]George Steiner, *After Babel: Aspects of Language and Translation* (Oxford: Oxford University Press, 1975); Eugene A. Nida, *Towards a Science of Translating* (Leiden: Brill, 1964); Eugene A. Nida and C. Taber, *Theory and Practice of Translating* (Leiden: Brill, 1969). Newmark's 213-page paperback does a fine job of providing terms and definitions in great demand by the translator. Most copies had dozens of loose pages within two months, a problem of which the bindery should take heed.

[6]Newmark's book would profit greatly from a second edition, especially where a divided table might list the properties of the two categories—semantic and communicative translation—with cogent, illustrative examples. This was, in fact, what I had to do extensively in Chapter 3: "Communicative and semantic translation (I)".

[7]François Denoeu, *2001 French and English Idioms* (Woodbury, NY: Barron's Educa-

tional Series, 1982); J.-V. Servotte, *Dictionnaire commercial et financier* (Vérier, Belgium: Marabout, 1978).

[8]Beryl T. Atkins, Alain Duval, Rosemary C. Milne, et al., *Collins-Robert French-English, English-French Dictionary* (London, Glasgow and Toronto: William Collins Sons & Co., Ltd.; Paris: La Société du Nouveau Littré Dictionnaire Le Robert, 1978, distributed now by Houghton-Mifflin, Boston, MA); Patricia W. Cummins, *Commercial French* (Englewood Cliffs, NJ: Prentice Hall, 1982).

[9]J.-P Drieux and A. Jarlaud: *Let's Talk D.P., lexique d'informatique, français/anglais, américain; English, American/French*, 5th ed. (Paris: Bordas, 1981); Robert Reix, *Les mots-clés de l'informatique* (Paris: Foucher, 1982).

[10]Dominique and Michèle Frémy, *QUID* (Paris: Foucher, 1983) for its wonderful, clear, compact, yet informative listings containing literally hundreds of thousands of facts about contemporary and historical France; Maria-Eva de Villers, *Vocabulaire de la gestion de la production, anglais-français* (Edmonton, Alberta: Cahiers de l'Office de la langue française, Gouvernement du Québec, 1981); *Lexique des termes techniques de l'éducation et de la pédagogie français-anglais* (France Levasseur-Ouimet and Claudette Tardif, Edmonton, Alberta: Faculté Saint-Jean, University of Alberta, n.d., ca. 1982); Paul Simon, *The Tongue-Tied American: Confronting the Foreign Language Crisis* (New York: Continuum Publishing Co., 1980).

Except in the area of computers, a good bibliography for many subject areas is available from the Commission d'Amérique du Nord de la FIPF (C.A.N./FIPF).

[11]See Krashen and Terrell, pp. 32, 55 and 58, regarding visual aids and comprehensible input.

Thinking Globally and Acting Locally: The Multi-National Corporation and Foreign Language Instruction

by
Badi G. Foster*

The Global Economy

Increasingly, American corporations are influenced by international activities and international affairs.

- As consumers we have been sensitive to the world price of oil and its relationship to our personal comfort and mobility.
- American automotive workers have been sensitive to the balance of trade agreements with foreign auto manufacturers.
- American financiers have been sensitive to the growing debt in developing nations and the internalization of our financial markets.
- Clearly, these relationships seem quite straightforward and are explicit in their international linkage.

A more subtle international link has been developed with American corporations absorbing international business and international businesses absorbing American corporations. This has created multinational conglomerates which have a transnational economic influence.

- In Belgium, forty-eight percent of the largest 120 corporations are controlled wholly or in part from abroad.
- American companies control ninety percent of Europe's microcircuit production.
- With the exception of Germany, South Carolina has the largest amount of German capital investment in the world.

---

*This paper was presented at the St. Joseph College Symposium, "Language, Culture, World," October 25, 1986. The views expressed herein do not necessarily reflect those of Aetna Life and Casualty.

Local American business, however, may be unaware of their international connections. For example, at a large insurance meeting in the midwest, the discussion was raised about reinsurance—the process by which a portion of the risk is sold to another company. Most of those in attendance were shocked to find the major reinsurance broker which held their policies was a corporation in Bulgaria.

American business is linked to a larger global economy. Consequently, American corporations require an international or multi-national perspective.

The American Corporate International Perspective

As American business has grown in the global economy, the need for an international or multinational perspective for the American business person has increased. The failure of corporations to appreciate or develop this perspective leads to a tremendous waste of organizational resources.

- A Venezuelan vice-president of marketing for an American owned multinational is fired by the president because he refuses a promotion, which would mean abandoning his parents in Caracas and moving to Boston. In Venezuela where children are expected to take care of their parents, "abandoning them" would be shameful. The American president of the company is angered and confused by the Latin American "lack of appreciation and loyalty."
- A German engineer, thinking he has successfully negotiated a joint venture with a Japanese firm returns home to await the Japanese signatures of the contract, and discovers several weeks later, that the Japanese have not agreed to over half of the contractual conditions. While in Tokyo the Japanese smiled and nodded approvingly all during his presentations. They also wined and dined him very graciously, and never hinted at being resistant to his proposal. He had no idea that during the brief time of their acquaintance, they were not yet ready to disclose their serious reservations.
- A sale of millions of tons of wheat to the Soviet government results in severe price increases for bread in the U.S. The U.S. businessmen, in their eagerness to close a profitable deal, assumed that once the major agreement was finished, they and their Soviet counterparts would work out the fine details quickly and with little difficulty.

Later on, the Americans found themselves yielding on many minor aspects of the total agreement because the Russian negotiators went over the contract with painstaking thoroughness, and were ready to cancel the whole contract, based on an impasse over any one of these fine points.

These types of cross-cultural misunderstandings occur frequently in the corporate community. Such misunderstandings undermine a company's productivity and productivity in corporate America has been under attack.

If productivity in corporate America is linked to gaining a multinational perspective, why have corporations been slow to recognize the need for multicultural training?

Two reasons predominate: one, organizations are complex; two, the ethnocentricity of corporate executives.

- Overwhelmed by organizational complexity, some executives avoid the issue of dealing with cultural diversity by not addressing it.
- The ethnocentrism of some executives masks the reasons why they should learn anything new about other languages or cultures. Others may learn some language and be world-traveled but never develop a cultural appreciation.

Regardless of an executive's position on the ethnographical spectrum, often single language executives with little multicultural experience pale in the multilingual business setting. To compensate, American executives may throw money or power into the setting which leads to images of the "ugly American."

More corporations need to develop an international perspective with an understanding of cultural diversity. Some corporations are looking overseas to find managers to fulfill this requirement. As Pat Choate, Director of Human Resources for TRW, recently said, "For the next generation of leaders in American corporations, we should go overseas to hire them." Obviously, hiring overseas creates its own set of problems. It does, however, raise the question, how do we educate the future leaders and current leaders of American business to think globally and act locally? Foreign language instruction is one key to change.

Approaching Change

Thomas Kuhn (1962) in *The Structure of Scientific Revolutions* introduced the term "paradigm shift." A paradigm shift occurs when one's frame of reference or view of reality changes. For example, in Newtonian physics nature had order and absolutes. When Einstein introduced his theory of relativity, the natural laws became relative. Such a change shifted the way a person viewed the world and his or her relationship to it. As Kuhn (1962) pointed out, every significant breakthrough in science was a break with a current pattern of thinking.

It is the current pattern of thinking in American corporations that needs to be broken with. The paradigm for American executives needs to shift from a local perspective managing cultural homogeneity to a global perspective managing cultural diversity.

Language instruction provides an excellent starting point to introduce such a paradigm shift, but language is just a starting point. For example, an industrious executive from an American high tech corporation learned Japanese in order to conduct business for the company in Japan. In discussing a large sale, the executive with his Japanese counterpart determined their thinking was "parallel" on quantity and price. After placing the order, the American awaited the final contract documents. When they did not arrive the American returned to his counterpart and discussed the order. Indeed, they had discussed that their thinking had been "parallel" on quantity and price. For the American, the interpretation of parallel meant thinking alike and in agreement, thus the executive placed the order. For the Japanese, the interpretation of parallel meant two ideas stretching into infinity that would never meet, thus, for him no agreement was reached and the purchase fell through. This misunderstanding transcended language. What was required was to look at the term in cultural context and to verify intent. In the examples of the Venezuelan vice-president, the German engineer and the Soviet wheat deal, language per se was not an issue. What led to misunderstanding and error was the lack of cultural appreciation and understanding. Along all points of the educational continuum, from preschool through adult education programs, learning of a foreign language is a natural conduit for deeper cultural appreciation and understanding.

In the field of corporate education, foreign language instruction has a sporadic history at best. Often an interest in language is a two week

introductory approach initiated by executives on their way to a foreign assignment. Some corporations have orientations to foreign assignments lasting from two to four hours to two to four days. More corporations are starting to realize the international nature of their work and are incorporating training with an international perspective and ongoing language training into their educational programs. Others are starting to address the nature of the multinational corporation and trying to deal with cultural diversity within the organization.

A Strategy for Corporate Educational Collaboration

The strategy for foreign language instructors to influence change in the corporate environment is fourfold. First, the foreign language instructor needs preparation to operate in the corporate environment. Second, the foreign language instructor needs to discover the current business needs of the community. Third, the foreign language instructor needs to meet those business needs. Fourth, after the initial business needs have been met, then the foreign language instructor may provide direction and leadership.

In order to operate in the corporate environment, the foreign language instructor needs to understand the corporate environment. Gaining an understanding of the corporate environment comes from personal preparation. The foreign language instructor needs to communicate in the language of the business community, have an understanding of how businesses operate and be sensitive to the concerns of business. To do this, the foreign language teacher should become aware of the business environment by reading business publications and attending community activities which provide a forum for the discussion of local business issues.

Other tangential areas with which the foreign language teacher should have some familiarity are adult learning theories, adult curriculum development models, and management training concepts. By becoming familiar with the business environment and adult learning context, the foreign language instructor may intelligently enter the dialogue in meeting corporate needs.

By entering a dialogue with business, needs will emerge that the foreign language instructor may meet. The needs may not seem readily apparent or even applicable to one's immediate field of expertise. For example, a corporation may need a part-time case writer, instructor,

or project manager. Some corporations may have an immediate international or cultural application such as running an orientation program for overseas assignments; others may involve more local issues. Regardless of the specifics, the foreign language instructor gains credibility within the business environment by meeting the corporation's needs and demonstrating that one can operate effectively in that environment.

With experience and credibility, the foreign language instructor may then assume a role of direction and leadership. The foreign language instructor with knowledge of the business may assist in the articulation of problems and anticipate needs within the corporation, which may be met by his or her unique skills. The foreign language instructor thus becomes the in-house expert on international and multi-cultural training and education. From such a legitimized position, the foreign language instructor has a platform to advocate the importance for the corporation to address multi-cultural issues.

Conclusion

Some may view the proposal put forth, that foreign language instructors may influence corporate America, as ambitious. Be that as it may, there are several inescapable dynamics at work in corporate America.

- First, corporations have identified productivity and the changing business environment as a problem. Managing human resources has been identified as part of the solution. More corporations are committing resources to the training and education of their employees for the future.
- Second, the global economy is growing. Increasingly American businesses are entering foreign markets and foreign competitors are entering American markets. The phenomenon of the multinational conglomerate is increasing as acquisitions and takeovers increase.
- Third, the indigenous population of the American workforce is diversified. Increasingly corporate executives have to address the issues of managing a culturally diversified workforce. The dynamics of these forces will not recede with time. Rather, with the known demographic future and inevitable technological advances, they will become of increasing concern to corporate America.

- Corporations now are starting to address these issues with varying degrees of urgency.

The question remains who will fill the leadership role in this emerging area. Foreign language instructors are in an excellent position to do so. The skills of communication and cultural understanding which make for a good instructor are the same skills which will succeed in a business collaboration. Recently, a group of international development officials gathered to discuss the issues of American collaboration within their countries. The premier problem was not subject or field expertise, rather it was the lack of sensitivity by the Americans to appreciate the cultural context and to effectively communicate. As has been outlined, the same problem exists for corporations which operate internationally, are organized multinationally, or face cultural diversity.

The preparation of future leaders with a multicultural understanding seems well within the scope of foreign language instruction at any level, whether elementary, secondary or post-secondary.

The proposal put forth for foreign language teachers to participate in the development of current corporate leaders is perhaps more ambitious. Not all will consider the challenge. However, those that do will find opportunities for professional growth and personal satisfaction as they guide others to think globally while acting locally.

—Badi G. Foster
Aetna Institute for Corporate
Education

Enrollment and Achievement in Modern Language Classes Using the Dartmouth Intensive Language Model

by
Fred R. Savitz

Foreign language instruction in the United States during the twentieth century has sometimes been controversial and often unsatisfactory. Much research and development have gone into foreign language instruction to find a method that can quickly and effortlessly teach *any* language to *any* student. Methods have come and gone and reappeared, each preaching the similar objective of quick and excellent achievement. Still foreign language enrollment and achievement in twentieth-century America have diminished at an alarming rate.

Declines in foreign language enrollment ensure that fewer Americans will be able to speak a foreign language. Simon (1980) reports that foreign language enrollment decreased by 44 percent between 1963 and 1974. By 1979, fifty-two universities had dropped Russian from their course offerings. One hundred had dropped German (8). Müller (1981) reports "that there are over half a million students at the first-year (university) level in all languages. There are about 200,000 students at the second-year level ... (There is a) drop in enrollment ... of 63.2%" (6).

Müller attributes this decline in enrollment to the drop in foreign language requirements. Fewer college students are attracted to foreign languages, except through a requirement; fewer college students are attracted to foreign languages unless they need them to graduate. The drop in numbers has caused many language teachers to reevaluate their programs. In order to attract new students and to save their positions and professional credibility, many college and university foreign language departments have decided to radically change their teaching methods with beginning language students.

One very successful strategy is the Dartmouth Intensive Language Model (DILM), a conception designed by John Rassias (1970, 1976) of Dartmouth College. As a Director of Language Training for the Peace Corps in the early 1960s, Rassias experimented with the audio-lingual

teaching method and shaped it into a highly intensive, immersion program for Peace Corps volunteers headed for Francophone West Africa. In 1967, he transferred this "model" into academia at Dartmouth College. At that time, it was used experimentally in elementary French and Demotic Greek. Today it is used in French, English, Spanish, Italian, German, Modern Greek, Portuguese, Japanese, and Russian, among other languages and disciplines.

Rassias relies heavily upon the audio-lingual method for the foundation of his creation, but he had added to and modified it to fit his pedagogical theories. He is clear that stimulus-response training cannot be the sole answer to learning a language, but recognizes that there are very important skills that must be drilled and used as springboards into communicative activities in the classroom. As Luplow (1982) states:

> (A)udio-lingual techniques are not the sole component of the Rassias Method. First, it goes beyond the traditional focus on mechanical drill and carefully controlled conversation to emphasize the development of free, meaningful communication. Second, it is an eclectic approach which also incorporates techniques generally attributed to the traditional or cognitive method: the explanation and analysis of grammar, translation, reading, and the simultaneous development of skills (p. 217).

To this end, the DILM employs a structured system, including dialogues, drills, and even the language lab. But it goes beyond the early audio-lingual method by adding techniques and an enthusiastic attitude to make the learning creative, exciting, and intensive.

There are five major components to the DILM: (1) the Master Teacher (MT), (2) the Apprentice Teachers (AT), (3) Drill Sessions, (4) language dormitories, and (5) study abroad. Each plays a key role in promoting the intensive learning environment of the DILM.

From 1966 to 1974, the foreign language enrollment at Dartmouth College more than doubled (from 527 students to 1161 students), with the numbers of foreign language majors more than tripling from 23 to 81 majors (Rassias, 1976). Comparisons of CEEB scores from pre-DILM years to those of the first year following its implementation indicated dramatic improvement. Average reading scores improved 11 points (453 to 464) in French I and 17 points (581 to 598) in French II. Average listening comprehension scores improved 46 points (504 to 550) in French I and 57 points (553 to 610) in French II (Luplow, 224).

Based on the enrollment and achievement success at Dartmouth College, we can make two hypotheses. First, more college students enroll in beginning foreign language classes and remain enrolled longer in DILM programs than in traditional programs. Second, beginning foreign language college students achieve at a higher rate in DILM classes than in traditional classes.

Enrollment in a department's courses is fundamental to its existence. Dwindling enrollment and imminent faculty cuts are often reasons for change in teaching strategies. The DILM was a radical change for many departments, but the possible continuation of decreasing enrollments encouraged them to spend time, energy, and money implementing it.

At Emory and Henry College, the introduction of the DILM took place in 1977. That first year both traditional, grammar-translation and DILM French courses were offered. After the first year, the students were to elect whether to continue with French. Sixty-one percent of the DILM students elected to continue beyond the three-year language requirements. No students from the traditional class opted for that choice. Byrd (1980) states that similar trends have since taken place in both Spanish and German.

Cipolla (1982) describes the state of languages at Western Maryland College. Research found that "students weren't majoring in French because the task of mastering a language in college seemed impossibly difficult when they had to start from scratch as freshmen" (6). After the DILM was implemented, fewer students enrolled in the intensive course, but 40% continued beyond the requirement (*vs.* 15% previously). Among those, 75% decided to major in French. Cipolla states, "It seemed clear to us, then, that our students were choosing to continue in French because the goal of mastering the language was within reach and that they found this new confidence in their ability in our program" (7).

Lehman College in New York City experimentally introduced the DILM in 1979, hoping for an increase in Spanish majors (especially among non-Spanish-speaking students). What they found was that students want to take the beginning and intermediate courses, but do not desire to take upper-level, literature courses. Rose (1982) states that this is because:

> the students attracted to the intensive sequence are majors in other areas, such as nursing or social work, who know that a working knowledge of

> Spanish will help them professionally ... (I)t seems clear that on our campus, at least, the intensive classes will not significantly increase the number of language majors. On the other hand, providing highly motivated students with linguistic tools for their use in careers in the city is sufficient justification in itself for the intensive classes (55).

Jones (1982) gives a detailed account of the transformation that took place at Washington University using the DILM. Following the abolition of the language requirement in 1970, French enrollment decreased rapidly. By 1977, it had dropped 63%, and the French majors were sparse. Once the DILM was implemented, however, beginning French enrollment climbed as rapidly as it had fallen. There was an increase from 67 students in 1977 to 108 students in 1978 to 151 in 1981, 34% higher than in 1970, when students were required to take two years of a language.

The increase in elementary-level courses eventually improved enrollment in upper-level courses.

> Once involved in the elementary sequence, students stayed, swelling enrollment, as larger and larger groups moved from elementary to intermediate, from intermediate to third-year courses ... and from third-year to fourth (24).

There was a 70% increase in introductory literature enrollment between 1978 and 1979 (from 26 to 44 students). Third-year enrollment more than doubled from 1977 to 1981 (from 74 to 149 students). Fourth-year literature courses filled to capacity after the DILM was introduced, and the enrollment in the advanced grammar and composition class increased by five times. Jones adds that the number of French majors quadrupled between 1977 and 1981.

At the University of Florida, where both DILM and traditional classes are offered, Otto Johnston (1981, 1983) states that "the DILM has proven to be the greatest enrollment builder, the most successful enrollment retainer, and the biggest blow to attrition that we have had" (1981, 52). Before the implementation of the DILM, the German enrollment situation had become very serious, as faculty positions were due to be cut if enrollment could not be raised. Numbers had reached a low of 1100 students in 1977–78. When the DILM was used, however, enrollment reached 1251 by 1978–79, and by 1980–81 there were 1436 students enrolled at all levels of German.

The general experience at these colleges is one of increased enroll-

ment. In order to make a comparative analysis, more complete data ought to be shown. Future studies should include: (1) both numbers of students before and after the implementation of the DILM and percentages so as to avoid an ambiguous image of the enrollment trends, and (2) the years it took for the enrollment growth to take place. Finally, more results need to be published from other schools, including from those where the DILM did not meet their expectations.

Due to the diverse methods of testing foreign language students, achievement cannot be easily compared from school to school. There are, however, three categories of tests which can set a comparative framework. *Anecdotal* descriptions are based on observations and comments made by experts who witnessed the progress of DILM students. *Empirical* evaluations are based on departmentally created tests and exams. *Normative* examinations are based on nationally recognized, and statistically normed, tests. Other than Rassias (1970), there are only three authors (Byrd; Johnston, 1980; and Rose) who describe DILM achievement at their schools.

The results of achievement using the DILM indicate that it is a superior teaching strategy to the traditional approach *at these universities*. The use of three categories of describing achievement—anecdotal, empirical, and normative—can help in comparing test results from various teaching methods. The following are some suggestions for departments who wish to be able to use these categories.

When possible use non-partisan, outside native speakers to give a brief oral examination to both traditional and DILM classes. This combines Johnston's and Rose's approaches, and would give a native reaction to both strategies' results, i.e. the verbal competency of the students and how they would perform in a foreign context.

When describing an empirical testing situation, authors must take into account the fact that tests and grades differ from school to school. Byrd's explanation (301) of achievement is, therefore, unhelpful when comparing DILM and pre-DILM strategies. What kinds of tests were given? What types of grades? Percentage? Letter? Rating? Byrd does not say. Johnston (1980, 106), on the other hand, answers each of these questions. His empirical data are clearly defined. This gives the reader a full understanding of what the testing process and results really were. His empirical description is a paragon for future authors.

When comparing results on a national scale, normative results are the easiest and most accurate to use (see Byrd and Rassias, 1970). Problems arise, however, when normed tests are modified. Both Johnston and Rose modified normed tests and, therefore, these tests become more empirical in nature than normative. This is not to say that empirical results have no use. But from a comparative perspective on a national scale, they lack the validity of pure, normative exams.

If the DILM is primarily an audio-lingual method, why has it demonstrated a strong success, whereas the audio-lingual method used in other contexts failed? The answer lies in a combination of the structure of the DILM and the enthusiasm generated by teachers using it in their classrooms. The structure, described above, involves an intense and rapid foreign language learning experience. This alone leads to higher motivation among students. Since they are learning and are able to apply their new knowledge, they put forth effort and time to continue the process.

Many students, however, are not as inclined to continue and direct their efforts *solely* for academic rewards. What holds the students through the intensity of the DILM is the enthusiasm created by the teachers. What must be avoided at all costs is a dull atmosphere that Rassias calls "valium valley" (Wolkomir, 82). Jones emphasizes that it is an "undeniable truth that language learning is utterly impossible when the classroom atmosphere resembles that of a mortuary" (23). Admittedly, academic rewards do hold many students' attention and, therefore, generate motivation. But, on a day-to-day basis, the DILM student sees that *personal involvement* and enjoyment are integral aspects of their learning a foreign language. Learning is able to take place on an emotional plane. Rassias believes that if a teacher can seize the emotions first and *then* the thought, students will remember what is being said (1982). It is the teacher's responsibility to touch their students' emotions through techniques which generate enthusiasm.

In Savitz's (1984) research of teacher enthusiasm, he mentions Collins's study (1976) as being significant for its list of eight descriptors of teachable enthusiastic behaviors which (Collins implies) lead to improved achievement. If these behaviors are teachable, then it is possible for language teachers to learn them and incorporate them into their classes.

When asked the question of what he saw in an effective teacher, Rassias (1982) answered:

> Enthusiasm for the subject. Enthusiasm, you will remember, from the Greek means "God in us." This is what students want; a commitment to the subject, a sincere devotion. Everything that I, as a teacher, am doing is of *absolute* urgency and value; everything else is an impertinent intrusion, and I will do my best to keep it out because I want to relate, not only to the one student in the class, but to every student from 20 to 80 to 100. This is my job, and I can do it if I am dramatic—if I am enthusiastic (99).

Savitz notes in his study that Collins implied that achievement improved with enthusiastic behavior from the teacher. Through the DILM and the enthusiasm it employs, the colleges and universities mentioned above have found both improved achievement and enrollment in their foreign language programs.

—Fred R. Savitz
Chair, Applied Studies
Neumann College
Aston, PA 19014

References

Byrd, Charles W., Jr. (1980) "Intensive Language Instruction at a Small Liberal Arts College: The Dartmouth Model at Emory and Henry." *Modern Language Journal*, 64:297–302.

Cipolla, William F. (1982) "To Speak or Not to Speak: Promoting the Dartmouth Model at a Small Private College." *ADFL Bulletin*, 13:6–7.

Collins, Mary L. (1976) "The Effects of Training for Enthusiasm on the Enthusiasm Displayed by Preservice Elementary Teachers." Doctoral Dissertation. Syracuse University.

Johnston, Otto W. (1980) "Implementing the Intensive Language Model: An Experiment in German at the University of Florida." *Foreign Language Annals*, 13:99–106.

Johnston, Otto W. (1981) "Effects of the Dartmouth Intensive Language Model." In Johnson, Roger, Jr. and Kathryn Vasselus (eds.) *Retention and Dropout in Beginning College Language Courses*, ERIC ED230 036:52–61.

Johnston, Otto W. (1983) "Five Years with the Rassias Method in German: A Follow-up Report from the University of Florida." *Foreign Language Annals*, 16:343–49.

Jones, James F., Jr. (1982) "An Immodest Proposal." *ADFL Bulletin*, 13:21–25.

Luplow, Carol A. (1982) "The Rassias Method and the Teaching of Russian." *Slavic and East European Journal*, 26:216–26.

Müller, Kurt E. (1981) "Retention and Dropout: The National Situation." In Johnson, Roger, Jr. and Kathryn Vasselus *Retention and Dropout in Beginning College Language Courses*, ERIC ED230 036:5–15.

Rassias, John A. (1970) "The Dartmouth College Experiment." *Peace Corps Paper No. 6*. Washington, D.C.: The Peace Corps.

Rassias, John A. (1976) *Dartmouth Intensive Language Model: A Dynamic Approach to Teaching Foreign Languages*. New York: Exxon Education Foundation.

Rassias, John A. (1982) "All the Class is a Stage." *The Ram's Horn*, 1:95–105.

Rassias, John A. (1983) *The Dartmouth/Rassias Intensive Language Method Training Workshop Manual*. Hanover, NH: Dartmouth College.

Rose, William (1983) "Intensive Language Instruction in A Public University." *ADFL Bulletin*, 15:53–56.

Savitz, Fred R. (1984) "Teacher Enthusiasm: A Critical Analysis of Recent Research in Teacher Preparation." Philadelphia: St. Joseph's University. (Mimeographed).

Simon, Paul (1980) *The Tongue-tied American*. New York: Continuum.

Wolkomir, Richard (1980) "A Manic Professor Tries to Close up the Language Gap." *Smithsonian*, 11:80–86.

Measuring the Impact of the Dartmouth Intensive Language Model at Baruch College (CUNY): A Re-Evaluation

by
Debra Popkin

The DILM was first implemented at Baruch College (CUNY) as an experimental program in French under a grant from the Exxon Education Foundation's IMPACT Program in 1977–78.[1] A Title III grant allowed us to extend the DILM experiment to Spanish and Italian while continuing it in French for two more years, 1979–81. Tests for oral and written proficiency were administered as part of the evaluation process at the end of each grant period. The results of these tests were very satisfying to users of the DILM since the DILM students scored significantly higher than comparisons groups of students in traditional language sections at Baruch College on each measure and in all three years of the testing period.

In the 1978 and 1979 evaluations, a matching technique was used whereby each student in the DILM group was matched with a student of similar background in the control group (taking a traditional course). In the evaluation for the year 1980–81, the mean score of each group was used instead of the matching technique since the attempt to make matches on a large number of factors necessitated excluding students with extreme scores on various background factors. Prior to the evaluation for 1980–81, students in both the experimental (DILM) and control (traditional) groups took the Modern Language Aptitude Test (MLAT) for Listening comprehension to see if there were any inherent differences in language aptitude between the two groups. The results were that the mean scores for both groups were practically the same. Students in both groups were also compared according to native language and Grade Point Average (GPA) at Baruch College. The mean GPA's of the Dartmouth Model and control groups were almost the same in all three groups of second semester classes (French, Spanish, and Italian).

With the help of Professor James Guyot and Ms. Barbara Rothenberg

of the Department of Public Administration at Baruch College, a statistical evaluation was conducted.[2]

In assessing oral proficiency in the French classes, two measures were used: an interview and a tape of students' responses to grammar drills that accompany their text: *Thème et variations* by Hagiwara (John Wiley, publisher). The students were interviewed in the foreign language by consultants from the Rassias Foundation, who scored student performance blind. Interviews were scheduled so that both groups were interspersed throughout the two-day interview period. The consultants were trained in FSI interview techniques and gave a modified, shortened version of the FSI interview, but scored students on a scale of 1 to 10, rather that the FSI scale of 0 to 5.

In assessing written proficiency, a uniform 2-hour final examination, which included listening comprehension and dictation, was administered to both groups.

Evaluation of French Program under Title III (1981)

	Interview	*Grammar Drill Tapes*	*Written Final Exam*
DILM	7.841	8.313	83.25
Control Group	6.110	6.6	65.52

French Program Mean Scores

For students in the DILM group, the mean score on the interview was 7.841 (on a scale of 1 to 10). The mean score of students in the regular French class on the interview was 6.110. The difference between the mean scores as indicated by this oral test is $t = 4.39$, which is significant at the .01 level. A second measure of oral proficiency, grammar tapes to exercises on the conditional mood, also yielded a significant difference at the $p < .01$ level. The mean score on the exercise tapes was 8.313 for the DILM group and 6.6 for the control group: $t = 4.24$. On the written uniform examination, the mean score for students in the DILM group was 83.25 and for the control group the mean written score was 65.52, giving a difference of $t = 3.81$, which is also significant at the $p < .01$ level.

In evaluating the Spanish program, only two measures were used: the oral interview and a uniform written final examination, including a dictation and listening comprehension section.

Evaluation of Spanish Program under Title III (1981)

	Interview	*Written Final Examination*
DILM Group	5.6	73.636
Control Group	3.708	66.737

Spanish Program Mean Scores

In the DILM group, the mean score on the interview was 5.6; in the regular group, the mean interview score was only 3.708, yielding a difference of $t = 2.08$, significant at the .05 level. The mean score on the written final exam was 73.636 for the DILM group and 66.737 for the control group, a difference of $t = 1.07$. A previous study (1979–80) showed significant gains for the DILM group in written expression, but for the year 1980–81 the differences in final exam scores were not as great. It was also noted that the GPA's (Grade Point Averages) of students in the DILM Spanish group were lower than those of the other groups; in fact they were below the standard required for continued matriculation at Baruch College. It should also be pointed out that among students who opt to study Spanish in order to satisfy their foreign language requirement, there is a high proportion of students (DILM and control groups) who are below minimum GPA requirements for retention at the college: 25% of students studying Spanish. This can be contrasted with only 9% of those studying French and 15% of those studying Italian.

A first-semester DILM class, which was considered more representative of Baruch College students on the whole, was compared with a regular Spanish class of similar GPA scores and educational background. These two classes, which began studying Spanish in February 1981, were tested for oral and written proficiency.

Evaluation of 1st Semester Spanish Program under Title III (1981)

	Interview	*Written Final Examination*
DILM Group	6.36	72.1
Control Group	5.08	70.5

First-semester Spanish Mean Scores

For the DILM group, the mean interview score was 6.36; the mean score for the control group was 5.08: a difference of t = 2.24, which is significant at the .05 level. The difference on the final exam scores was 72.1 mean score for the DILM group and 20.5 mean score for the control group, a difference of t = .29 (not statistically significant).

Evaluation of Italian Program under Title III (1981)

	Interview	*Written Final Examination*
DILM Group	6.0147	82.0
Control Group	3.8043	79.68

Italian Program Mean Scores

Students in the DILM group had a mean score of 6.0147 on the oral interview; in the control group the mean interview score was only 3.8043, a difference of t = 3.18, which is significant at the .01 level. On the written final exam, the mean score for the DILM group was 82.0; the mean score for the regular Italian group was 79.6818, a difference of t = .80.

In conclusion, the DILM resulted in *significantly* higher scores on oral proficiency examinations for all three languages tested with some gains in written expression as well. It should be noted that although the DILM places less emphasis on writing than traditional language courses, DILM students did score somewhat higher than regular students on uniform written examinations.

Since students who opt for the DILM with its eight hours of instruction (Master Class and Drill-Conversation Sessions) tend to be more motivated than those who opt for traditional sections of a language with only four contact hours, evaluators have been cautious in stating that "a causal relationship between the DILM and student performance has not been proved." (Guyot, 8) But statistics prove that a "*strong* relationship exists between the DILM and student performance in a foreign language at Baruch College (CUNY)." This relationship is most marked in the area of oral proficiency.

If we, as instructors, are really committed to the goal of oral proficiency for our students, we must be willing to give the extra time and effort required to implement a successful DILM program.

—Dr. Debra Popkin
Associate Professor
Romance Languages
Baruch College (CUNY)

Notes

[1]Debra Popkin, "Evaluation of the DILM at Baruch College (CUNY)," *The Ram's Horn* Vol. I, 2 (Fall, 1980), 49–56.

[2]James Guyot and Barbara Rothenberg, "Final Evaluation of the Dartmouth Intensive Language Model Method of Instruction," (Baruch College, July 28, 1981), p. 4.

Evaluating the Dartmouth Intensive Language Model, I: The CEEB-ETS Listening-Reading Test (1979–1983)

by
Raymond Cormier

From the inception of "Breakthrough French" (DILM) in September 1979, students were evaluated in the French 56–66 intensive program (at Temple's Ambler Campus) to measure accomplishment and proficiency. (I also administer the Foreign Service Institute Language Proficiency Interview to each student—an intense fifteen to twenty minute one-on-one dialogue, or "structured conversation," modelled on criteria newly developed by ETS and the American Council on the Teaching of Foreign Languages.) This report focuses on "formal" proficiency in French as evidenced by continuing students.

The CEEB-ETS "Princeton" exam exists in two editions which I administered every December and May (beginning in 1979). The scores (from 200 to 800) are indicative of a level of listening ability and (mostly) reading proficiency for beginning students in French.

In an appendix to this report, one will find scores for every "significant" student in French since September 1979. My definition of *significant* here is: a student for whom I have at least *two* CEEB-ETS test scores (i.e., two semesters of French) that reveal a change (*not always* an improvement).

I realize my sample is small, but nevertheless, I believe this report has value, if only to suggest the success of the Dartmouth/Rassias program at Temple-Ambler.

Averages

In year I (1979–80), of those students electing to continue with French 66 (nine of the twenty-one in French 56), the average test score increased 23 points. The range was as high as 80 (student C from 470 to 550) and as low as −90 (student D from 450 to 360). This group was tested and studied in great detail by Drs. D. Wolfe and A. Muchnik (Temple University, School of Education) and the results, including some 75 pages of statistical analysis (learning styles, attitudes toward

foreign languages, correlation with SAT Verbal scores, etc.) were prepared in brief for my report to the EXXON Education Foundation in August 1980 (to appear in a future article).

In year II (1980–81), again the post-66 scores jumped an average of 35 points, the range going from as high as 170 (student EE from 420 to 590) to as low as −40 (student AA from 550 to 510).

1981–82 (year III) brought larger enrollments in 56 (22) and an average test score (from those continuing with and finishing of 66) of 467. The post-66 scores increased an average (for the 14 continuing students) of 89 points. The range went from a low of −10 (student M3 from 430 to 420) to a high of 150 (student G3 420 to 570) and 150 also for student N3—330 to 480.

In year IV (1982–83), the average increase of May '83 test scores was 47 points. This would seem to be a norm, or average figure for the increases (average is 48.5 exactly for increases for all four years).

Exemplars

Let me focus on a few "success stories."

From year I, student C began with a 470, in December 1979, jumped to a 550 post-66; scored only 490 in French 122 (fall 1980), then up again to a 550 at the end of French 121 (spring 1981). During 1981–82 (for French 56–66), this student served as an Apprentice Teacher (AT) with distinction.

Also from year I, student E followed her intensive year with a summer language program in France and, upon return in August, was selected to serve as an AT in French 56–66 (1980–81). She became a believable role model for her peers.

Even a student who did not always earn the highest grades in French progressed with the ETS-CEEB test scores. Student H scored 440, then 490 in French 56–66 (1979–80); dropped (this seems typical of the pattern) to a 430 (post-122, fall 1980), then leaped to a 500 in May of 1981 (post-French 121).

From the year II group, student GG scored a 470 (post-66) down from a 510 (post-56), but began a climb to 480 (post-French 122, fall 1980), then to a 550 (post-French 121, spring 1981).

From the same group, student CC scored a 590 (December 1980), a 670 (May 1981), then jumped to a 770 (December 1981-French 122) and

evened off at 730 (post-121, May 1982). This student served as my AT in French 56–66 during 1981–82 as well as 1982–83.

Perhaps the most impressive series is represented by the scores of student AA. He began French 56 with me in September 1980; made a 550 in December 1980, then scored a 510 in May 1981 (again the drop seems to be typical). In the fall of 1981, he took French 122 (Composition) and scored 560 in December, then he continued with the regular conversation class (French 121) and scored a 570 in May 1982. Student AA then took the advanced conversation class in the spring 1983 (French 221) and scored a 600 on the ETS test.

This last progression demonstrates typically, I believe, the kind of significant and important work the students in French under the DILM are doing.

Of course, it must be recalled also that while the ETS test seems to favor those with strong reading/graphic/visual inclinations, the DILM—*ab initio*—always emphasizes the oral and resonant dialogues of human communication, with a stress on the normal everyday speech of educated native speakers.

Conclusion

In a word, we accomplish our goals in "Breakthrough French" DILM programs and our track record is solid and substantial.

Other language programs, using both DILM and conventional methods/modes, should gather similar data to build a corpus of scores for comparative purposes. Appendices: A. French 56–66 CEEB-ETS test scores in French for continuing students; B. French 122, 121, 221 CEEB-ETS test scores.

APPENDIX A
French 56–66

Year I—1979–80

	post-56	*post-66*
A	440	490 (+50)
B	470	480 (+10)
C	470	550 (+80)
D	450	360 (−90)
E	440	420 (−20)
F	400	420 (+20)
G	440	510 (+70)
H	440	490 (+50)
I	430	490 (+60)

Year II—1980-81

	post-56	*post-66*
AA	550	510 (−40)
BB	420	450 (+30)
CC	590	670 (+80)
DD	620	610 (−10)
EE	420	590 (+170)
FF	—	520
GG	510	470 (−40)
HH	450	480 (+30)
II	380	450 (+70)
JJ	460	480 (+20)
KK	440	480 (+40)

Year III—1981–82

	post-56	*post-66*
A3	620	690 (+70)
B3	420	500 (+80)
C3	350	410 (+60)
D3	360	460 (+100)
E3	340	430 (+90)
F3	460	560 (+100)
G3	420	570 (+150)
H3	450	500 (+50)
I3	350	440 (+90)
J3	410	490 (+80)
K3	420	540 (+120)
L3	340	450 (+110)
M3	430	420 (−10)
N3	330	480 (+170)

Year IV—1982–83

	post-56	*post-66*
A4	380	440 (+60)
B4	450	560 (+90)
C4	400	450 (+50)
D4	370	430 (+60)
E4	370	410 (+40)
F4	440	450 (+10)
G4	410	490 (+80)
H4	460	430 (−30)
I4	420	460 (+40)

APPENDIX B
Advanced Courses

1980–81

	French 122—Fall 1980 *post-122*	*French 121—Spring 1981* *post-121*
GG	480	550 (+70)
C	490	550 (+60)
H	430	500 (+70)
D	670	720 (+50)

1981–82

	French 122—Fall 1981 *post-122*	*French 191—Spring 1982* *post-121*
AA	560	570 (+10)
CC	770	730 (−40)
FF	470	480 (+10)
D	560	610 (+50)
E	480	540 (+60)
F5	560	—

French 221—Spring 1983
post-221
AA 600
F5 670

—Raymond Cormier
Dept. of French
Wilson College
Chambersburg, PA 17201

ANNOUNCING
The Dartmouth/Dana Collaborative Project

I. PROJECT SUMMARY:

The Departments of Languages and Literatures at Dartmouth College and the Language Outreach Education Office, directed by John Rassias, William R. Kenan Professor of French, will conduct a collaborative program with The Charles A. Dana Foundation and four-year private eastern liberal arts colleges to improve the quality of instruction of language and culture courses. Over three years, beginning in January 1988, three different groups of teachers will come to Dartmouth for a one-term intensive training program. Each group of Visiting Scholars will learn the Dartmouth methodology and, along with Dartmouth faculty, jointly produce new language teaching materials.

II. THE GOAL:

The goal of this collaborative language program is to enhance the pedagogy of language instruction.

This program proposes to address the problem in two ways: (1) Dartmouth faculty will share with Visiting faculty the extraordinarily successful Dartmouth Intensive Language Method, and (2) Visiting faculty will bring their experience and background to help Dartmouth faculty develop appropriate teaching materials.

WHEN AND WHERE?

First session: Winter Term, **January 4 to March 8, 1988**; at Dartmouth College, Hanover, NH.

WHO IS ELIGIBLE?

Faculty members from four-year private liberal arts institutions east of the Mississippi in Chinese, French, German, Greek (Ancient), Greek (Modern), Italian, Japanese, Latin, Portuguese, Russian and Spanish. **Deadline** for applications is **April 15, 1987**. Selection of Visiting Scholars will be made by May 15, 1987.

For further information, please write to:

Professor John A. Rassias
Dartmouth/Dana Collaborative
Wentworth Hall, Room 101
Dartmouth College
Hanover, NH 03755
(603) 646-2922

COMMENTARIES

Ten Days That Changed My Life

by
Joan Swirsky

My high school years were passed as a chronic truant. Except for French, no subject seemed worthy of attention in those years. Most of my days were spent riding around New Haven pretending to be a French orphan, practicing my limited proficiency in that language on people whom I now realize recognized the waif with fractured French as the fantasy of a wayward child.

Before high school, my mother had bought me an album of the French *chanteuse* Patachou. Memorizing all of the tunes and lyrics that she sang confirmed and inspired in me an odd feeling: The conviction that I had had a previous life in France and that, if I were ever to travel there, I would instantly recognize places from my mythic past.

So much for strange suspicions. High school ended, I got married, had three children, and proceeded to live a life quite removed from truancy and fantasies of former incarnations. The only things that remained was my passion for things French—music, perfume, food, language.

Early in 1984, I decided to pursue this life-long interest. Every Tuesday evening for two hours, four friends and one patient teacher came to my home so that all of us could learn *la langue*.

April brought "great decisions." I caught my husband in the act of planning a trip to France for our 25th anniversary. Two days later, his college alumni magazine featuring a notice for an intensive 'saturation' French course at Dartmouth to be taught by the renowned John Rassias, the man who has revolutionized the teaching of languages in courses now taught in 180 countries. "I'm going to ALPS III!" I announced and, with the blessing and encouragement of my family and friends, I departed for ten days which can only be described as "incroyable!"

The Rassias Method is predicated upon the theory that language, *per se*, is simply the art of communication. When a child learns to speak,

mother does not stand in the kitchen and say "No, dear, you have not placed the pronoun correctly." One learns a language by hearing it and then speaking it. The finer points ensue.

During the first evening of the course, in his unforgettable introduction, Rassias demonstrated to the vast spectrum of students (who ranged from beginners to those with doctorates in French) the validity of his theory. Speaking in French only, he proceeded to introduce himself, designate objects, laugh, cry, dramatize fear and joy, cowardice and excitement, break an egg over a receptive student's head, and tear his own shirt into shreds. We 'got' it! Although he was speaking in a foreign tongue and one in which the structure is quite different from our own, he conveyed the philosophy on which his programs are based—if we speak to one another, we will understand one another. New Yorkers know that you don't need to be Jewish to like Levy's pumpernickel bread, and Rassias' students also know that you don't have to be *totally fluent* in a language to communicate what you feel or what you mean.

The next ten days were among the most arduous and yet exhilirating of my life. A full eight hours of class per day covered the grammar, idioms, and colloquialisms of the language. Taught by professors and teaching assistants who were at once brilliant, funny, psychologically astute, the six 'regular' classes and two 'master' classes were so intimate in size (5–8 students in each class) that virtually every student had an opportunity to participate 30 to 50 times an hour. Although there was a text, there were no written assignments. It was true on-the-spot learning of the most effective variety.

In addition to the cultural honors, evenings included tutoring for any interested student or for relaxed socializing, always in French, save for the occasional bursts of English that erupted whenever we were too tired or too frustrated to say something complex. After four days, and to my utter amazement and delight, I was *thinking* in French!

In the past, whenever I had thought of my truancy escapades, the reason seemed simple to me—school was not interesting. Now, the full impact of my 'studious' avoidance of school became clear. Here was the perfect atmosphere for learning: beautiful surroundings (the Dartmouth campus); motivated people of every age (16–78); no competition; no bad vibes. Add to that the feeling that one's "best" is really acceptable! As a bonus, one acquires a new tongue. I grant this seems

like a utopian situation, but it was certainly worth striving for. (One pundit referred to the whole scene as a "pedant's paradise.")

At the graduation exercises, the symbol of the course—a flag holding a torn shirt—was displayed. We received our "80-hours-of-work" diplomas. We whistled, cheered, laughed, and cried. I think that I can honestly say that we all felt both fortunate and humbled to have been a part of this unique learning experience.

The relationships formed during those brief but lengthy ten days seem enduring to me. The motivation to continue study has been heightened immeasurably.

The study of foreign languages is, for some, a necessity. An accountant who attended this course needed more proficiency to deal with his clients abroad. Educators want to incorporate the Method into their own teaching or curricula. The high school students had College Board scores on their minds. The business people needed to speak with more fluency to their French counterparts.

For many of us, pure Francophiles with no other motive than a desire to speak a language which is beautiful, lyrical, and romantic, the course was an end unto itself. To be sure, we may not strengthen our own nor the country's economy with this new-found skill, and we may not utilize it in ways to enhance a student body or a client. Our goals are not that lofty.

Those of us who took the course without a future vision continue to know that the pure and irrelevant thrill of speaking another language (and, by association, of learning about another culture) is exactly what it seems to be—intrinsically *valuable* and *rewarding*.

As I look back on my truancy days, I feeel that my instincts were good and my actions indicated. When learning is boring, it inspires one's absence. When *not* boring, it inspires one's presence. It is difficult to describe fully all the reasons why the ALPS program could never, would never, inspire truancy in anyone. Vraiment, je ne peux guère trouver les mots! (Really, I can hardly find the words!)

—Joan Swirsky
27 Amherst Road
Great Neck, New York 11021

ALPS: Rebirth with Rassias

by
Sidney Kligerman

The Rassias philosophy of education seems to apply specifically to the learning of languages, although the Method could easily apply to all learning. Most world problems stem from a lack of adequate communication because too many people, especially Americans, are unable to speak or understand the languages of other people. Not to understand and speak another language means no knowledge or understanding of other cultures and therefore of other people.

As is known, the learning of language begins in earliest infancy. The taboos, prejudices, and inhibitions, whether consciously or unwittingly encouraged by parents and other important adults in the child's life, determine the quality and extent of the child's communication and socialization. Since it is normal for very young children to be fearful of strangers, and since parents provide the models for both socialization and the learning of language communication with others, it would seem evident that much education has to involve a process of learning inhibitory tendencies acquired very early in life. The preventive process, very early, would be to *encourage* small children to exercise the entire range of sensory impressions and the emotions: to hear and be heard (talking, singing), seeing and being seen (emoting, acting, encourage looking at others and being observed by others), etc.

John Rassias developed a technique that requires a special kind of teacher: a person who loves to teach, who is likeable and likes people, especially students; a person who loves to be on stage and who can use acting talents as a teaching technique; an individual willing to take risks in the classroom, someone who is passionate about languages.

Part of the technique seems to be a modification of the work of a good nursery school teacher ... with a twist! No nursery teacher would ever get away with the stressful ALPS program, even if the kids had stamina.

The immersion course, which for me began about 5 a.m. every day of the course, was so energizing that I could not sleep beyond that time. The day ended about 11 p.m. Given my own intense motivation, the exhaustion and the isolation (which speaking only French produced)

made for a vulnerability to regress to some early childhood patterns, some positive, some negative. The very intense transferences to the Master Teachers with all its attendant dependencies—made also for rebellious thoughts and feelings, stubbornness, uncooperativeness in difficult moments, a kind of childish curiosity, playfulness, much punning in English and French, some pretty awful joking and a kind of love for everybody. (Cf. Margaret Mahler, *et al.* "In Love with the World," in *The Psychological Birth of the Human Infant.*) The small groups, at times, seemed to me to be made up of a gang of "toddlers." When I could be objective, it was fascinating to observe.

The Master Teachers, who sometimes taught in a didactic mode (during one of the sessions I thought of 'hectoring' instead of lecturing), were incredibly talented in transmitting the subject matter. The acting up, joking and punning, story-telling—all clearly designed to maintain interest and fight boredom—had several results: it toned down the infantile resistances to the program intensity, blunted the refusal to being treated like children (not much of this seemed to be conscious in most of the learners), encouraged greater freedom of verbal and emotional expression, and enhanced the pleasure of speaking the new language.

Subsequently, in France that summer, we had many experiences with all sorts of people, not just waiters, museum ticket sellers, taxi drivers, and hotel clerks, but with some young people and others we met along the way. However, there is one unforgettable vignette, perhaps a "proof of the pudding," an experience to confirm the Rassias theories.

A Paris hotel owner we met had an inefficient and obsolete method of keeping control of his room reservations. It was so bad it was charming. When my wife and I made the room reservation, we did not realize that advertising in English would attract Americans; we were disappointed to discover the place full of American tourists. Most of them seemed like ordinary, courteous types, but there were a few very "ugly Americans" who troubled the owner. One day I saw the manager open a drawer containing a quantity of postage stamps. The next day I asked to buy some. He told me he didn't have any. I said: "Mais, monsieur, je les ai vu moi-même" (that past participle doesn't look right). He said: "Ces timbres sont pour l'usage de l'hôtel." I replied in full swing: "Oh, là, là, que la vie est dure!" He gave me a rapid-fire

French denial that life was not hard, only "difficile." So many other things happened during our visit that I forgot the scene. The next morning as we were going to our *petit déjeuner*, we walked past his desk, swamped with his inefficiency. I offered: "Bonjour, Monsieur. Vous êtes très occupé aujourd'hui, n'est-ce pas?" He giggled! Then he wished us a very warm, "Bonjour, m'sieu-dame," and we proceeded to breakfast.

The morning of our departure soon came, alas. All our luggage was out in front of the hotel since we were expecting a taxi. It began to rain a little but we were protected by an overhang. The owner came rushing out of the hotel with an umbrella, vintage 1880, nearly as big as a beach umbrella, and held it over our heads until the taxi arrived. He elaborately wished us "Bon voyage," and told us that *he* enjoyed our visit to his hotel.

I spoke to this fellow to practice my French and my Rassias theory. The use of language, *his language*, as a means of expressing sympathy, and perhaps a kind word from a foreigner who did not give him a bad time may have had something to do with his reaction. Perhaps I might have behaved the same way in an English speaking country. Perhaps so. But to say it *in French*! That indeed was interesting and renewing.

—Sidney Kligerman, M.D.
449 N. Beacon St.
Hartford, CT 06105

LORE and Disorder

by
Robert M. Glick

One of the most important aspects of the Rassias Method is unquestionably the integration of cultural elements into the daily language program of beginning classes. It is a feature of language teaching that has been sorely neglected.

It is amazing to me that so many language teachers are still unaware that everyone judges everything according to his own background and culture, a fact which, as many of us know, can lead to absurdly funny situations at best and embarrassing international incidents at worst.

I humbly offer a few choice examples from recent experience: I was interpreting for several French lawyers and professors of law. On the front door of a building in which one of our meetings was to take place was a sign reading *NO SOLICITORS*. Several of the lawyers, having some slight knowledge of (British) English, and mostly legal terms at that, were rather put out, thinking the sign was intended specifically for them. Needless to say I immediately informed them that, in fact, they were not being discriminated against, as barristers were not permitted inside either!

The same group was to present an honorary Doctor of Laws degree from their university to the president of a well-known oil company for his numerous contributions (financial and other) to their institution, located in the city of Aix-en-Provence. After the ceremony, where I interpreted several speeches both into French and into English, a woman approached me to say that she had understood nothing of what had just been said (*not* something an interpreter is pleased to hear). "Who are these people?" she asked. "What is this university? Where are the oil people?" When I replied that I did not quite understand her problem she said, "Oh, we were called two weeks ago and asked to come to this affair as Mr. ——— was being honored with a special award from Exxon-Provence." She was uncertain as to what "Provence" was, but she had no doubts about "Exxon."

If space allowed, I could fill pages with just such incidents, all true, incredible as it may seem to us.

So let us have culture in our classrooms. And for his innovative and intensive approach to such matters, a cheer for John Rassias. Were this England, I have no doubt he would have been knighted for his work. No, I take that back. Being in foreign languages, he most certainly would have been dubbed.

—Robert M. Glick
Montclair State College
Upper Montclair, NJ 07043

Applied Rassias Methodology

by
Leon Bourke

In 1984, I had the good fortune of participating in a Rassias weekend workshop on the Dartmouth campus. It was an extraordinary and enjoyable experience. The work was intense, the hours long. I had for a long time held to similar principles but had no one to communicate with; I was in the dark. I was pleased to find the same type of approach being used—although much more sophisticated. In Rassias' class everything is drama.

On my return, I have tried out the Method and found that it had the same effect on my students as on the participants in the workshop. In addition, it gives one the satisfactory feeling that one has reached the students and that they appreciate what is being done for them. Furthermore, the momentum accumulates something very important in a language class, particularly the five credit summer course taught over six weeks in which I tested the Method under difficult circumstances.

At Indiana University-Purdue University at Indianapolis we have taxing summer sessions. Classes run daily from 5:30 to 8:30 p.m. One must make one's classes sufficiently interesting to maintain student interest. One student reported "I hated French in high school but you have made me love it." Another revealed this past spring that she was going to change her major to French! This is certainly gratifying. Like a pearl of great price, enthusiasm and excitement can be maintained so that students learn more and better and acquire the basic language skills much more easily than in dull and dour classes.

Everything in the classroom must somehow be dramatized in order to maximize production of the students. This past spring I worked on phonetics with four students outside of class. At one point, I decided on a practical application, using Prévert's poem, BARBARA, and found it worked very well. Instead of wasting time with nonsense exercises, I found myself teaching poetry and pronunciation all at once. I did not give the students the meaning of the poem at first, only enough to tantalize them. In fact, they were so intrigued they deciphered the meaning of the poem. Several ingenious interpretations arose and everyone had a delightful time. Students acquired at once a better

grasp of French as well as a feeling for the experience of poetry. At one point, I decided to go into class and recite a poem for them and at a certain point I picked up a chair and threw it down on the floor. No one expected this. When this happened, they were all excited; one student observed: "you really got our attention." It was good for them and I hasten to add that it was good for me. The teacher needs excitement and stimulation relevant to the material in order to maintain human dialogue.

Last summer I tried something new with some success. I started off the semester by teaching the students two lines of Prévert's poem: BARBARA. I refused to give them the text. At each new presentation I dramatized what was necessary or what was possible to dramatize. I taught them this through the Rassias Method, using backward buildup for repetition and individual testing. In this way, they learned how easy the learning of poetry actually is. Each night I would do two more lines and we would recite the two we learned the preceding evening. The students were able to master, i.e., memorize the long poem and by the end of the semester they had learned the entire poem without complaining about memorization!

This approach had salutary side effects, such as teaching pronunciation, intonation, etc. (because students learned in context). One surprise in this class was that one of the poorer students became one of the most eager to recite the poem. I noticed her coming out of her shell, slowly at first, then more quickly. This student had shown all the usual problems in learning French. She finally reached the point whereby she was always willing to recite the poem (as far as she had learned it) and was usually one of the first to do so. In the process of reciting the poem, she manifested a definite triumph over her difficulties in pronunciation, grammar, etc. She also overcame her own fear of communicating with others, speaking in public, i.e., her severe shyness. By any standards this was no small achievement.

Reciting in front of the class with me was a technique that worked very well in her case. The students themselves were always eager because they wanted to get to the end of the poem. They always asked: "Will we make it to the end before exams?" They look forward to this experience; something they have lived and that has immediate meaning. It comes dressed in flesh and blood as it were; it is warm and alive, and students respond irrespective of their personalities or personal

difficulties or problems. They forget themselves in the whole process. This dramatic approach is an excellent way to overcome so-called personality problems in the classroom. It is objective and self-monitoring.

The dramatic approach creates an atmosphere of "cohesiveness." The community aspect carries over into the learning of the structures, and there develops a wonderful fellowship among the students.

There was real excitement toward the end of the poem. In fact, during one class, after working on it, several asked a number of questions such as "Is she dead?" or "Is it his mother?" "Is it his sister?" "Is he dead?" and so forth. This was produced in an atmosphere of profound interest by non-language majors who were taking the language only to satisfy the language requirement! They had no reason to feel negative about language learning in this kind of context because their energy, excitement, and enthusiasm carried them along.

Drama has a decidedly positive effect on the learning process because it makes the class a human experience to the students. The student participates directly. He is not a mere spectator, rather he experiences explanations within a dynamic context which helps achieve the goal of the class.

When one has succeeded in breaking down all these barriers, one has created an atmosphere in which people learn. Isn't that what good teaching is all about?

—Leon Bourke
1304 Central Avenue
Indianapolis, IN 46202

Lessons in Japanese

by

J. Krist Schell

The Japanese are as surprised to meet a foreigner who speaks Japanese as they would be to meet a talking pig. Though this may seem extreme, it closely approximates the astonishment most Japanese feel when encountering a foreigner of even marginal linguistic ability. Most Japanese think their language is an especially difficult for outsiders to learn; they believe that learning foreign tongues in general is hard, and have the attitude that their unique language and culture insulate them from the outside world. It is my hope that this essay will help those who learn Japanese see beyond such attitudes and discover their own fascinating and special Japan.

One of my lessons in Japanese occurred on a sight-seeing trip to Kumamoto Castle in Kyushu. I asked a middle-aged woman if she would explain the inscription on the base of a statue to me. Her reaction to my well-worn request for clarification was for her eyes to start back in shock and to wave her hand in front of her face, a gesture meaning "I'm at a complete loss of words" or "I'm speechless." Her husband then explained the plaque's meaning to me, after which she apologized for her reaction. This gracious lady had not been rude, only surprised.

Her surprise at hearing a foreigner speak Japanese arises from a culture that has been physically and politically isolated for generations. Only in the last hundred years or so has Japan opened up to foreign trade and this after two hundred years of enforced quarantine. Interacting with foreigners is still new; most Japanese have never talked with a "gaijin," (literally "outside person"), in Japanese or in English. The handshake is still a new custom; the typical grip is weak rather than the firm grasp preferred in the West.

This isolation, a commonly shared history, and a fairly homogeneous racial pool combine to form a cultural tradition that makes the country both strong and weak. It is a strength because the enormous reservoir of tradition provides a blueprint to guide people's lives, uphold high educational standards, and survive as a nation. It is also a weakness because this tradition, to which they are tightly wedded, does not allow the Japanese to cope easily with concepts outside their

cultural heritage. The Japanese have less experience teaching and learning foreign languages than other, equally developed nations. It is not part of the Asian educational tradition to be fluent in a second language, as it is in Western society.

There is a saying in Japan that a frog in a well knows nothing of the sea. This aptly describes the approach to teaching I encountered at both institutions I attended in Japan. The study of English in Japanese schools centers around memorizing a system for recalling and intellectually interpreting the written language, not in attaining oral fluency. When I went to Japan to study the language, I found to my dismay that they taught Japanese the same way—in a social vacuum.

Both schools frequently used charts to illustrate grammatical patterns instead of depending on oral drills to enable the students to speak. I will never forget how deflated I felt when a teacher who wanted to test our understanding of a grammatical point, handed out three pages of exercises instead of asking us to answer with our voices. Her justification was that "if you know how to write it, then you really understand." But, because of the pattern nature of the language, students can easily reproduce the forms without fully knowing the meaning, much less be able to pronounce the examples.

I fully appreciate the indispensable role written work plays in language study, but to rely on written work as the main vehicle for verbal ability is almost useless and will retard future progress. We used little familiar speech or slang and few, if any, idioms. There was a tremendous emphasis on tapes, as if teachers were reluctant to talk with the class. One teacher felt so inhibited that she would not speak in familiar speech with one of her colleagues for fear the class might hear it as an example. The class did not use songs, fables, or poems, all of which can be extremely helpful devices for memorizing grammatical structure. Teachers ignored basic cultural lessons: we were never shown any of the body language such as the wave that means "hello" in Japan but "good-bye" in the U.S., or the differences in counting on one's fingers. The teachers lacked the gut feeling that their students could learn more than what they were taught in class or that they could fully "understand Japan" in ways that approached native ability. They transmitted this self-fulfilling premise by using English to explain themselves, instead of first using Japanese or pantomime. The use of the language student's native tongue in the classroom assumes that the target lan-

guage is reachable only by translation, a practice that will retard and ultimately cripple a foreign speaker's progress by forcing him mentally picture the words in his native tongue *first*, before he can speak in the target language.

Moreover, because they tried to explain Japanese by means of an analytical, dogmatic system (by which most Japanese learn to write and read, but not speak, English) my teachers did not establish the emotional bond with their students that is the essence of effective teaching. Many times they appeared reserved in front of the class; this is simply polite behavior in Japan, but American students interpret it as unfriendly at worst, and, at best, dull. Perhaps the teachers thought they were being good models of Japanese culture, but they appeared aloof. Unknowingly, they committed the error of allowing Japanese to seem emotionally unreachable.

Japanese teachers sincerely do want their students to become adept at the language. However, they are culturally bound to believe that foreigners will never assimilate themselves into Japanese society because Japan is, in their minds, such a special culture. The people's intense, national unity precludes outsiders becoming an integral part of the country in ways similar to immigrant success in the U.S. Institutionalized prejudice is a government-sanctioned fact in Japan; public teaching qualifications prohibit all but "pure" Japanese from acceptance.

I went to Japan with the hope that if I followed their customs as best I could, opened my eyes and ears, and studied the language, I would somehow be as accepted in Japan as English-speaking immigrants are in the U.S. My education really began when I understood that it would not happen, regardless of how well I spoke the language. In fact, the more ability one has with the language, the more odd one becomes.

Little by little, it became clearer why conscientious teachers at two reputable schools were experiencing difficulty imparting Japanese to foreign students. It was not that Japanese is, in and of itself, a difficult language to learn. There is no future tense; a verb is the same form in the first, second, and third person, singular and plural. Nouns are at once singular, plural, and neuter. There are few pronunciation problems, and it has a straight forward, though expansive, writing system. It was, I believe, that the teachers underestimated the ability of foreigners to learn a language which they feel is somehow exceptionally

complicated, and in which they have a deep nationalistic pride. Perhaps there is an unspoken, unconscious resistance to equipping a foreigner with language skills which would allow him to do more than scratch the surface of Japanese society. I recall that when I proudly asked a teacher whether or not I was using a self-taught grammatical construction correctly, I was told that, although I understood the construction and could use it, I was somehow "not ready" for it because it had not yet been introduced in class!

I frequently heard teachers agree with students that Japanese is not easy, a sure way to plant stumbling blocks in their minds: "Well, if the *teachers* say it is hard, then my problems justified." Japanese is not hard or easy or simple or complicated, it is the way it is.

To one who wants to study Japanese, here are a few suggestions; concentrate on the verbs and participles and the rest will fall into place. One may find tremendous emphasis on formal speech in the classroom; so make an effort to listen on the train, and go to coffee shops with businessmen to hear informal speech. Learn to recognize the nuances of rank and status implied in formal and informal speech. Avoid feeling flattered and lulled into complacency when praised for minor uses of the language. Ignore explanations of grammar in English; accept the nature of Japanese as is.

In Japan, endlesss hours are spent by teachers who write in Romanized Japanese, use English exclusively, ask few questions, and explain Japanese in terms of English grammar. But there is a solution.

I sincerely believe that the Rassias Method could be used by Japanese teachers. I recently asked an untrained Japanese student to lead a Rassias drill in an ESL class at Dartmouth; he made virtually no mistakes, and this was only after watching the Assistant Teachers in class. His was not an isolated example; most of the students in the class performed similarly.

Given the pattern nature of Japanese, audio-lingual drills, such as substitution and transformation drills follow very naturally from the syntax and grammar. Japan's culture abounds with material for dramatic presentations which will grab a student's attention. When presented in the context of a Rassias Method master class by a caring teacher Japanese legends, ghost stories, and tales of battling samurai will make the language spring to life.

I hope that these reflexions will help potential students in Japanese

see beyond the attitudes one encounters when in Japan and grasp the language more easily. The Japanese are truly exceptional people and the lessons one can learn from them is well worth the effort required to negotiate through their cultural biases.

—J. Krist Schell 2/9/87
Language Outreach
101 Wentworth
Dartmouth College
Hanover, NH 03755

Japanese in the ALPS Program: A Review

by
J. Krist Schell

In July 1986, eighteen students with the ALPS program began their adventure in Japanese at Dartmouth. They were of diverse backgrounds: a Ford manager, a pilot, a family of three moving to Japan, an investment banker, a salesman for a Japanese tool company, a karate instructor, an IBM executive, one art historian, a French teacher, a housewife, an investment counselor, and a high school student. Most were either going to Japan in the near future or were planning further study. They were all beginners.

The course was planned to equip each student with a working knowledge of the five basic linguistic areas necessary for survival: directions, food and drink, autobiographical information, time, and weather. The typical ALPS schedule began with a Master Class, three hours of drill with Apprentice Teachers (ATs), lunch, another Master Class, two more drill classes and a final hour of review.

The course was taught by two Master Teachers, Mr. Fumio Kaneko and Ms. Mariko Sasaki. Both were trained in the Rassias Method at previous teacher workshops at Dartmouth and New York. The three Apprentice Teachers were Alex Muromcew, Erika Hibino, and J. Krist Schell. Alex and Erika were Dartmouth students trained at AT workshops. Alex and Krist both had spent time studying at Japanese universities.

As part of the total immersion strategy of ALPS, the class wrote in Japanese throughout the course. All participants received P.G. O'Neill's *Japanese Kana Workbook* several months before the course began. The syllabic alphabet is relatively easy to learn; in about six hours of study with flash cards students were able to read and write any word in Japanese in this script. With the workbook, (really a self-study guide), most people came to the class with a basic knowledge of the script. As we discovered along the way, the workbook had other effects. It gave everyone a common point from which to start the course and helped create a cohesive group as the days wore on; indeed, it was very common for participants to be studying together late at night.

Another special facet of the course was the Master Class shared by

the two teachers. Fumio Kaneko taught through example and song while Mariko Sasaki favored a more structured explanation of the material. Moreover, they highlighted the critical differences between male and female speech in Japanese. Students wrote in the evaluations that the two styles "complemented each other perfectly," and "gave a forceful introduction to the language." They formed a "perfect balance".

Two of the Apprentice Teachers were non-Japanese—living proof to the participants that foreigners can learn to read, write and speak Japanese. As students of Japanese who lived in Japan, they were aware of the special problems the language poses and drew from their experience to design dialogues which covered situations commonly faced by a foreigner in Japan.

The text for the course was created out of real-life situations illustrated by short, concise dialogues. Scenarios consisted of four short to medium-length lines, easily memorized for immediate reinforcement in drill sections. Writing the drills with the master teachers ensured that the material in the master classes was always consistent with the drills.

Cultural events included a sushi party, lessons in origami (paper folding), and calligraphy.

The chief problem was to convince the participants that Japanese is truly accessible. The first half of the course was spent cutting through misconceptions and fears. When the ALPinists saw how easy it was, they started to relax.

It was a very special experience for all involved. To quote from the evaluations:

> When I see how much fun learning a language can be, it makes me sad to see how tedious and monotonous the language programs are at my school. I loved my Sensei [teachers], they were always so full of life; the other students' personalities made the time fly. It will be a hard act to follow.

—J. Krist Schell
Language Outreach Education
Dartmouth College
Hanover, NH 03755

Une 'Translation' d'ALPS: L'Immersion à Wilson College (janvier 1986)

par
Ann-Sofie Nedlund

Introduction

"J'entends, mais j'oublie;
Je vois une chose ... et je m'en souviens;
J'agis ... et alors je comprends."

Ces paroles ont été énoncées par le philosophe chinois Confucius et elles représentent l'essence même de la méthode Rassias pour faire apprendre une langue étrangère. Le but de cet essai est d'offrir une description brève de la méthode et surtout de l'application du modèle de "ALPS" ("Alumni" ou "All Language Programs") dans des cours d'immersion de français, d'espagnol et d'allemand tenus à Wilson College, Chambersburg, Pennsylvanie, du 7 au 19 janvier 1986. Le programme a été subventionné en partie par le gouvernement américain (v. la note).

Les observations qui suivent représentent les réactions unanimes d'un group travaillant pour le même but pendant une période déterminée. Les conclusions de cette étude—peut-être un peu trop subjectives—reposent sur 1. l'experience de "l'atelier d'instruction" pour les assistants/apprentis; et 2. celle des étudiants du cours d'immersion en langues étrangères. Pourtant, le point de vue et les commentaires des assistants en feront partie également.

Le Cours d'Immersion

Après s'être inscrits et avoir été placés dans leurs sections, les participants aux cours d'immersion arrivent au banquet inaugural. Les étudiants, d'âge varié, ont toujours l'air pleins d'espoir et sont aussi un peu inquiets parce que les dix prochains jours peuvent apporter toutes sortes d'expériences. Mais l'attribut commun semble être quand même l'anticipation des cours qui vont leur permettre de parler librement une langue étrangère. Le sentiment le plus partagé est celui de la détermination de réussir—c'est-à-dire de communiquer avec les autres.

La journée de travail normale se compose de six séances de répetition ("drills"), trois pendant la matinée et trois l'après-midi. Les séances du matin sont plus longues que celles de l'après-midi pour donner l'impression aux étudiants que le temps passe vite (ce qui est vrai, en effet).

En principe, le niveau de connaissance de la langue devrait être le même pour tous les étudiants dans une section. L'homogénéité ne peut pas nuire.

En préparant leurs petites fiches pour les séances de "drills", les assistants sont toujours obligés de construire les exercices d'une façon intéressante, c'est-à-dire de doser la dificulté pour pouvoir intéresser les étudiants à tous les niveaux. C'est souvent un défi, mais, à tout prendre, on y réussit: les étudiants forts n'ont pas nécessairement l'air ennuyé et le débutant devient de plus en plus confiant—juste assez pour pouvoir présenter un sketch devant les spectateurs vers la fin du cours.

Les conversations pendant les pauses-café donnent aux enseignants la plus grande récompense imaginable. Quand quelqu'un pose une question et que l'étudiant répond en utilisant la langue *sans penser*, l'on peut constater que la langue ne lui est plus "étrangère"! C'est un moment de joie et de surprise. "Est-ce moi qui parle?" pense-t-on. Après un tel incident, la satisfaction est complète et l'on se rend compte que le cours est une réussite.

Pendant les dix jours du stage, on parle la langue du cours pendant quatre-vingt heures. Tout le monde commence à ressentire une grande fatigue après *cinq* jours. C'est ici qu'interviennent l'enthousiasme et l'énergie du maître. Les diverses activités que poursuivent les étudiants aident à combattre la fatigue et permettent aussi à l'équipe de recommencer la deuxième partie du "semestre" bien au vert. Les étudiants ne peuvent pas s'offrir le luxe d'être fatigués on ennuyés pendant longtemps. Après tout, il ne reste que cinq jours et grace à la diversité des techniques pédagogiques, le cours reprend son rhythme.

Les Réctions des Participants Après le Cours

A la fin des cours d'immersion, les participants sont priés d'évaluer le programme en ces termes:

1. Pourquoi avez-vous suive ce cours?
2. Avant de commencer, quel était votre but? A-t-il changé depuis?

3. A votre avis, la méthode Rassias est-elle une bonne façon d'apprendre une langue étrangère? Pourquoi?
4. Pensez-vous que d'habiter tous ensemble contribue au perfectionnement de la langue?
5. Que pensez-vous de ce cours?
   a. Voudriez-vous y voir certaines modifications?
   b. Quelles parties du cours avez-vous préférées?
6. Avez-vous atteint les buts que vous vous étiez proposés?

Une étudiante de français a donné ces réponses que non:

1. Je voulais améliorer ma langue parlée, en particulier la compréhension du français et j'ai pensé qu'un cours d'immersion totale était ce qu'il me fallait.

2. Mon but en premier lieu était de pouvoir parler français et de le faire avec aise. Je désirais également étendre mon vocabulaire. Après quelques jours, je voulais aussi acquérir des éléments de culture française. Pendant les présentations en classe, j'ai compris beaucoup à ce sujet et cela m'a beaucoup plu. C'était très intéressant.

3. Oui, je crois que c'est une excellente méthode et j'en suis une preuve vivante, n'est-ce pas? Avant ce cours, je n'aurais jamais pu répondre à vos questions en français, et maintenant je le fais la plupart du temps sans dificulté! Par-dessus tout, les "drills" m'ont beaucoup aidée; c'est un moyen rapide et efficace d'apprendre une autre langue. Cependant, au commencement, j'ai trouvé un peu difficile de répéter une phrase pendant les drills quand je ne l'avais pas tout à fait comprise à cause de la rapidité du rhythme. Mais après quelques jours, je me suis aperçue que ce rhythme m'avait poussée à trouver la réponse rapidement, et que j'étais obligée de penser en français ... sans hésiter, sans traduire.

4. Absolument. Non seulement, nous avons appris une langue étrangère nous avons aussi vécu une vie étrangère, grâce aux conversations entièrement en français pendant les repas, les soirées, etc. Toutefois, je dois dire que c'est fatigant de vivre ensemble dans une communauté fermée et qu'il faut souvent qu'on ré-apprenne comment se comporter dans une situation semblable.

5. Je crois que les cours étaient bien organisés. Les différentes salles de classe et le roulement entre les assistants ont créé de la variété. Ces activités m'ont plu.

6. Oui, je me sens en confiance maintenant quand je parle français

parce que je sais que j'utilise une grammaire correct et que ce que je dis peut être compris par un Français.

Voici maintenant les commentaires d'une étudiante en espagnol:

1. Apprendre une langue étrangère demande beaucoup de temps. Même après avoir étudié l'espagnol à l'université, je n'avais pas réussi à apprendre cette "autre façon de penser", et c'est pourquoi je suis venue ici—je voulais apprendre à penser en espagnol.
2. Mon intention était de pouvoir construire des phrases avec sept des quatorze temps qui existent en espagnol. Après quelques jours, je me suis aperçue que j'incorporais également des éléments culturels grâce au choix des textes et des exercices. C'est ainsi que j'ai pu élargir mes objectifs.
3. Oui, sans doute, et l'idée d'avoir des assistants est meræeilleuse. Les drills en particulier étaient très utiles et j'ai beaucoup appris.
4. Je crois que vivre ensemble est vraiment une solution excellente. J'ai pu travailler avec une amie tous les soirs en espagnol. J'ai même appris de nouvelles façons d'étudier.
5. C'est un cours véritablement intensif, qui m'a enseigné dès le début comment penser dans une autre langue.
6. Presque. Je peux utiliser les sept tamps dans une conversation courante. J'ai également beaucoup appris de la culture espagnole.

Voici maintenant une réponse, choisie au hasard, d'une autre étudiante de français:

1. J'ai étudié le français pendant cinq ans, mais j'avais beaucoup oublié. Etant donné que j'avais l'intention de recommencer mes études, j'ai pensé qu'un cours d'immersion serait la solution la plus pratique. Je ne pouvais pas suivre de cours normal, en raison de mes occupations professionelles. Un cours de dix jours me convenait.
2. Je suis en train de changer de poste et je vais avoir besoin de parler français couramment. Mon but était donc d'acquérir cette facilité et aussi d'apprendre des éléments de culture française.
3. Oui, la méthode Rassias pousse les étudiants à parler français tout le temps. Il en résulte qu'on parle la langue automatiquement à la fin. La méthode présente les exercices de classe en façon amusante. On apprend presque sans le savoir, sans peine, sans effort.
4. Mais oui, bien sûr. Nous avons parlé français pendant tout le cours; résultat: vocabulaire élargi et confiance augmentée.
5. Après quelques jours, c'était comme si on était dans un pays

étranger. Chambersburg n'était plus situé sur la petite rivière Conococheague, aux Etats-Unis, et nous n'étions plus américains! Ce sentiment était curieux, mais merveilleux à la fois parce que j'ai vraiment commencé à adopter la mentalité française. Je crois aussi d'ailleurs que c'est important que les étudiants d'un même groupe soient à un niveau linguistique égal, ceci pour faciliter les progrès de chacun.

6. Oui, je voulais reprendre l'étude du français et j'ai eu une surprise agréable. Je n'avais pas autant oublié que je ne le pensais.

Les réactions présentées ci-dessus sont métonymiques et peuvent caractériser toutes les réponses reçues. On peut donc conclure que l'évulation, quoique quelque peu subjective, reste extrêmement positive dans l'ensemble.

Conclusion

La méthode Rassias permet aux professeurs et aux étudiants de devenir des "stars", de jouer leurs meilleurs rôles dans le drame de la vie, dans la danse de la vie ... Cette métaphore théâtrale illustre très bien l'idée d'apprendre, voire d'enseigner une autre langue. Les acteurs et les spectateurs se mêlent et créent un jeu de spectacle où la communication humaine règne partout, avant tout.

Au terme de cet essai, nous pensons pouvoir affirmer que le cours intensif et accéléré, "sous pressions", créé par John Rassias à Dartmouth College, et qui a eu déjà tant de succès, *peut* être transféré à un site très différent, dans des conditions aussi fort différentes de celles de Hanover, New Hampshire. Notre petite expérience a réussi—expérience de transplantation—à la manière de Wilson College.

Il est facile, à notre avis, de comprendre pourquoi beaucoup d'autres professeurs et instituteurs ont adopté ou adapté à leurs besoins le "Dartmouth Intensive Language Model" (sous la forme de ALPS, un cours intensif de dix jours) et la méthode Rassias. Nous avons été attirés par le "Dartmouth-Rassias Model" en raison de l'énergie et de l'enthousiasme qui l'accompagnent. Le concept d'assistant ("peer tutor") est intimement lié au modèle. Or, le tout s'est bien prêté à une

"translation"—ce qui prouve la validité, aussi bien du moèle que de la méthode Rassias.

—Ann-Sofie Nedlund, '87
Wilson College
Chambersburg, PA 17201

(NOTE: Ce projet, "Internationalizing the Undergraduate Curriculum through an Entrepreneurial Approach to the Study of Foreign Languages and Cultures", a été réalisé en partie avec une aide financière du U.S. Department of Education [Title VI] "Undergraduate International Studies in Foreign Language Programs." Cette étude est une version revue et corrigée d'un mémoire de stage préparé fin janvier 1986. Nous tenons à remercier de son appui généreux Professeur Raymond Cormier, animateur du projet.)

Selected Bibliography on the Dartmouth Intensive Language Model (DILM)*

(please do quote but be sure to send a reprint of your article!)

Aley, Jack (1984) "Braving the Alps." *Dartmouth Alumni Magazine*, March, p. 32–35.

Bagamery, Ann (1984) "Scaling the ALPS." *Forbes*, September 24, p. 210–212.

Birnbach, Lisa (1984) "Drama and Magic"—J.A.R. the "Dartmouth Guru." *Lisa Birnbach's College Book*, p. 503–504.

Byrd, Charles W., Jr. (1980) "Intensive Language Instruction at a Small Liberal Arts College: The Dartmouth Model at Emory and Henry." *Modern Language Journal*. 64: p. 297–302.

Cipolla, William F. (1982) "To Speak or Not to Speak: Promoting the Dartmouth Model at a Small Private College." *ADFL Bulletin*, 13: p. 6–7.

Collins, Mary L. (1976) "The Effects of Training for Enthusiasm or the Enthusiasm Display by Preservice Elementary Teachers." Doctoral Dissertation, Syracuse University.

Cormier, Raymond J. (1984) "What is the Rassias Method?" Chambersburg, PA: The Author (3 page brochure).

Davidson, William H. (1979) "The Language Gap." *Tuck Today*, December, p. 24–25 (with photos).

Dimensions '79, (1979) "Beyond the Pen of My Aunt." (A Report of the Exxon Educational Foundation.) p. 49–51.

Johnston, Roger, Jr. and Kathyryn Vasselus (eds.) (1981) *Retention and Dropout in Beginning College Language Courses*. Papers presented at the Annual Meeting of the American Council on the Teaching of Foreign Languages, at Denver, CO on November 27, 1981, ERIC ED 230 036.

Jones, James F., Jr. (1982) "An Immodest Proposal." *ADFL Bulletin*, 13: p. 21–25.

LaForet, Pierre (1984) "Vous n'avez jamais vu un 'prof' de littérature comme ça." *Figaro Magazine*, 6 October p. 255–259 (with photos).

*See also previous issues of *The Ram's Horn*. A publication of the Rassias Foundation, Dartmouth College, Hanover, New Hampshire.

Lipscomb, Steven (1984) Folklore (newsletter of Dartmouth College Language Outreach), 1: p. 1–4.

Luplow, Carol A. (1982) "The Rassias Method and the Teaching of Russian." *Slavic and East European Journal*, 26: p. 216–26.

Luxemberg, Stan. (1976) "All the Class a Stage." *Change* Magazine, December p. 30–33.

Müller, Kurt E. (1981) "Retention and Dropout: The National Situation." In Johnson, Roger, Jr. and Kathryn Vasselus *Retention and Dropout in Beginning College Language Courses*, ERIC ED 230 036: p. 5–15.

Oller, John and Patricia A. Richard-Amato, eds. (1983) *Methods that Work: A Pragmatic Smorgasbord for Foreign Language Teachers*. Rowley, MA: Newbury House, p. 89–100 (reprint of Wolkomir); p. 348–74 (reprint of Rassias, Peace Corps paper).

Rassias, John A. (1967) "A Philosophy of Language Instruction, or The Importance of Being Linguistically Earnest." Intro. by A. Philip Bosserman. Hanover, NH: The Author, 1967. 12 pp. pamphlet. (Based on a speech, Peace Corps Language Coordinators' Conference, Washington, D.C., May 8, 1966)

Rassias, John A. (1970) "The Dartmouth College Experiment." *Peace Corps Paper No. 6* Washington, D.C.: The Peace Corps.

Rassias, John A. (1972) "Why We Must Change." *ADFL Bulletin*, 3: p. 9–13.

Rassias John A. (1974) "In Language Teaching, A Call for 'Madness'" *Dartmouth Alumni* magazine inserted by Rep. Earl F. Langrege in to the Congressional Record (March 29, 1974) 120:8916.

Rassias, John A. (1976) *Dartmouth Intensive Language Model: A Dynamic Approach to Teaching Foreign Languages*. New York: Exxon Education Foundation.

Rassias, John A. (1982) "All the Class is a Stage." *The Ram's Horn*, 1: p. 95–105.

Rassias, John A. (1983) *The Dartmouth/Rassias Intensive Language Method Training Workshop Manual*. Hanover, N.H.: Dartmouth College.

Rose, William (1983) "Intensive Language Instruction in a Public University." ADFL Bulletin, 15: p. 53–56.

Savitz, Fred R. (1984) "Teacher Enthusiasm: A Critical Analysis of Recent Research in Teacher Preparation." Philadelphia: St. Joseph's University, (Mimeographed).

Simon, Paul (1980) The Tongue-tied American. New York: Continuum.
Stansfield, Charles and Jeanne Hornor (1981) "The Dartmouth-Rassias Model of Teaching Foreign Languages." *ADFL Bulletin*, 12: p. 23–27.
VonGal, Christopher (1974) "A Proposal for a Systematic Approach to the Evaluation of an Ongoing First-Year College Language Program." M.A. Thesis, University of Florida.
Walters, Florence L. (1982) "Toward a Theory of Language Learning: Sensory Integration Implications of the Dartmouth Intensive Language Model." Doctoral Dissertation, University of Florida.
Williams, Roger M. (1982) "The Quality of Commitment." *The Lamp* (Exxon Corp. publication), Spring/Summer p. 91.
Wolkomir, Richard (1980) "A Manic Professor Tries to Close up the Language Gap." *Smithsonian*. 11: p. 80–86.
Wood, David (1976) "Dynamiting Language." *Time*, August 16, p. 56.
(Bibliography compiled by Raymond Cormier and Micheline Lyons.)

Contributors to Volume IV

LEON BOURKE: Professor Bourke teaches French at Indiana University–Purdue University in Indianapolis, Indiana.

STEPHEN A. CANFIELD: Professor Canfield belongs to the French faculty at Southwest Missouri State University.

RAYMOND CORMIER: Ray Cormier, professor of French at Wilson College, published his seventh book this year and has regularly taught in the ALPS program.

BADI G. FOSTER: Mr. Foster is the president of Aetna Institute for Corporate Education. The article was adopted from a presentation given at St. Joseph College symposium on "Language, Culture, World" in W. Hartford, CT, October, 25, 1986.

ROBERT M. GLICK: Professor Glick teaches French language and literature at Montclair State College, Upper Montclair, New Jersey.

JOEL D. GOLDFIELD: Joel Goldfield, a Dartmouth alumnus, holds a recent doctorate from the University of Montpellier, France, works regularly as a Master Teacher in the ALPS program, and is Assistant Professor of French at Plymouth State College in Plymouth, New Hampshire.

SIDNEY KLIGERMAN: Dr. Kligerman, who participated in the ALPS French program in 1985, practices psychiatry in Hartford, Connecticut.

ANN-SOPHIE NEDLUND: Ms. Nedlund, a native of Sweden, is a member of the class of 1987 at Wilson College, and will graduate with a Bachelor of Arts in International Studies.

DEBRA POPKIN: Dr. Popkin, an Associate Professor of Romance Languages at Baruch College, has, since 1980, participated in numerous LORE and Rassias Foundation activities.

ROSA ALICIA RAMOS: Professor Ramos is an instructor of Spanish at Barnard College in New York City.

KENT J. RIGSBY: Professor Rigsby teaches in the Department of Classical Studies at Duke University. The article was adapted from a presentation at a symposium on "Language, Culture, World" given at St. Joseph College, W. Hartford, CT on October 25, 1986.

FRED R. SAVITZ: Fred Savitz presented this essay in a different form at the Annual Conference of the Eastern Educational Research Association–American Educational Research Association, held in Miami, Florida in March, 1986.

J. KRIST SCHELL: J. Krist Schell is an academic assistant in the Language Outreach office at Dartmouth.

JOAN SWIRSKY: Mrs. Swirsky, wife of Dartmouth alumnus ('62) and mother of alumnus Seth ('82), resides in a suburb of New York City.

THE RAM'S HORN—GUIDELINES FOR AUTHORS

The Ram's Horn will publish articles, anecdotes, brief accounts of successful teaching practices and short news items pertaining to all aspects of the Rassias Language Method and the Dartmouth Intensive Language Model. You are encouraged to send in your contributions. The following may be of assistance.

WHAT IS THERE TO WRITE ABOUT?

Write about a subject with which you are familiar. Articles can be submitted on any subject related to teaching foreign languages, international studies, recent testing programs, new creative techniques, new grant proposals and awards, etc. This may concern experiences in the classroom, abroad, in American-ethnic communities or original projects. It just might deal with the tactics of pedagogy. The only requisite is that your manuscript describe some successful aspect of your teaching that you wish to share with others.

WHAT ABOUT STYLE?

Write in a clear, conversational style. Use strong verbs. You can be most effective by being simple and direct. You should avoid jargon. Remember *The Ram's Horn* readers are busy people who want practical information, successful techniques and ideas that will make them think.

Length should be determined by the scope of your topic. Be concise, but provide all the necessary information. Manuscripts generally should not exceed 600–800 words (4 pages).

Please avoid inadvertent sexist terminology: a plural pronoun and verb (e.g., students they, teachers/do, make, learn) serve as well as the indefinite use of third person singular pronouns (he, she/does, makes, learns). Footnotes should be avoided, and necessary references should be given as part of the prose.

HOW DO I PREPARE THE FINAL MANUSCRIPT?

Send an original and one clear copy. The manuscript should be typed on white 8½ × 11 inch paper. Double space everything. Include tables, figures, charts, etc., on separate pages. If you must footnote, follow MLA style—*PLEASE*. Make a cover sheet for each copy of the manuscript showing the proposed title of the article and complete identification and address for each author.

WHY ARE MANUSCRIPTS REJECTED?

The most common reasons for rejection are: (1) subject and style that are inappropriate for our audience; (2) repetition of a recently published topic; (3) use of a procedure that might violate copyright law; and (4) inaccurate information.

WHAT ELSE SHOULD I KNOW?

Generally, *The Ram's Horn* cannot consider any manuscript that is being considered for publication elsewhere simultaneously.

Authors are responsible for the accuracy of all material submitted. Unless previously copyrighted, all manuscripts accepted for publication in *The Ram's Horn* are copyrighted by the publisher and become the exclusive property of the publisher.

All manuscripts accepted for publication will be edited to conform to *The Ram's Horn* style and space limitations.

WHERE DO I SEND MY ARTICLES?

Submit all manuscripts to *The Ram's Horn*, Editor, Language Outreach, Dartmouth College, Hanover, N.H. 03755. All manuscripts will be acknowledged within weeks, but it may be several months before a decision to accept or to reject can be made.

The Rassias Foundation

Dartmouth College